

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1448.

LONDON, SATURDAY, JULY 28, 1855.

PRICE
FOURPENCE
Stamped Edition, 5d.

UNIVERSITY COLLEGE, LONDON.—
EXAMINATIONS for the CIVIL SERVICE of the EAST INDIA COMPANY.—Prospectuses for the Session, 1855-56, showing the Courses of Instruction in the College applicable to the preparation of Students for the First and Second Examinations for the East India Company's Civil Service, may be obtained at the Office of the College.

ALEXANDER V. WILLIAMSON, Ph.D. F.R.S.
Dean of the Faculty of Arts and Laws.
CHAS. C. ATKINSON, Secretary to the Council.
July 25, 1855.

HAKLUYT SOCIETY, established for the Purpose of PRINTING rare and unpublished VOYAGES and TRAVELS.

Now ready for the Subscribers of 1855.
A COLLECTION OF EARLY DOCUMENTS on SPITZBERGEN and GREENLAND, consisting of a Translation from the German of F. Marten's Important Work on Spitzbergen, now very rare. A Translation from Isaac de la Peyro's 'Relation de Greenland,' first printed in 1647, with a small tract on Greenland, entitled 'God's Power and Providence shown in the Miraculous Preservation and Deliverance of Eight Englishmen, left by Mischance in Greenland, Anno 1639, Nine Months and Twelve Days, faithfully reported by Edward Felham.' Edited, with Notes, by ADAM WHITE, Esq., of the British Museum.

The following are now at press, and will appear shortly.
A COLLECTION OF EMBASSIES to RUSSIA in the REIGNS of QUEEN ELIZABETH and KING JAMES I. To be edited by E. A. BOND, Esq., of the British Museum.

INDIA in the FIFTEENTH CENTURY. A Collection of Documents from the Arabic, Italian, and Russian. To be edited by J. WINTER JONES, Esq., F.R.S., of the British Museum.

THE TRAVELS of GEROLAMO BENZONI, in AMERICA, in 1541. To be translated and edited by Admiral W. H. SMYTH.

THE EAST INDIA VOYAGE of SIR HENRY MIDDLETON. To be edited by BOLTON CORNEY, Esq.
Annual Subscription, One Guinea.—Names and Subscriptions are received by the Secretary, R. H. MAZON, Esq., 4, Abchurch-lane, Cannonbury-square, Islington, and of the Society's Agent, Mr. THOMAS RICHARDS, 37, Great Queen-street, Lincoln's Inn-fields.

A RUNDEL SOCIETY.—FAC-SIMILES of ANCIENT IVORY CARVINGS.

Now ON VIEW at the Office, 24, Old Bond-street, and forming the Subject of Mr. Drou Wray's Lecture, June 28, 1855. To be procured by order from the Secretary on the following terms:

| Class. | | Price to Members. | Price to Strangers. |
|--------|---|-------------------|---------------------|
| I. | 1. Roman Mythological Diptychs | 2 10 0 | 2 10 0 |
| II. | 2. Roman and Byzantine Historical Diptychs | 2 10 0 | 2 10 0 |
| III. | 3. Christian Diptychs anterior to A.D. 700 | 1 0 0 | 1 5 0 |
| IV. | 4. Book-covers, anterior to A.D. 700 | 1 10 0 | 1 5 0 |
| V. | 5. Diptychs and Book-covers, 8th, 9th, and 10th centuries | 2 5 0 | 2 17 6 |
| VI. | 6. Miscellaneous Objects, anterior to A.D. 1000 | 1 0 0 | 1 5 0 |
| VII. | 7. Carvings, Greek and Roman, in a Casket from the Cathedral of Sens | 2 5 0 | 2 17 6 |
| VIII. | 8. Carvings, Italian, 14th century | 1 11 6 | 2 0 0 |
| IX. | 9. Carvings, French, English & German, 11th and 12th centuries | 1 11 6 | 2 0 0 |
| X. | 10. Carvings, French, English & German, 13th and 14th centuries | 2 5 0 | 2 17 6 |
| XI. | 11. Ditto, 15th and 16th centuries, Secular subjects | 1 5 0 | 1 11 6 |
| XII. | 12. Ditto, 15th and 16th centuries, Sacred subjects | 1 5 0 | 1 11 6 |
| XIII. | 13. Carvings, Italian, French, English & German, 15th and 16th centuries, preceding Select Class—14 specimens from the preceding | 1 7 6 | 1 15 0 |
| XIV. | 14. Carvings, Italian, French, English & German, 15th and 16th centuries, preceding Select Class—14 specimens from the preceding | 3 0 0 | 4 4 0 |
| | Entire Collection—about 170 pieces | 21 0 0 | 26 5 0 |

By order of the Council,
JOHN NORTON, Secretary.

ROYAL MANCHESTER INSTITUTION.—EXHIBITION of MODERN PICTURES and WORKS of ART.

Artists are respectfully informed that all Works intended for the forthcoming Exhibition must be forwarded so as to arrive not later than Monday, August 6.

RICHARD ASPDEN, Assistant Secretary.

THE BRIGHTON and SUSSEX SOCIETY of ARTS, Instituted May 9, 1855, for the Promotion of the Fine Arts in the Town of Brighton and County of Sussex.

The FIRST ANNUAL EXHIBITION will be OPENED in the ROYAL PAVILION, on the 12th of SEPTEMBER NEXT. Those artists desirous of exhibiting Works of Art are requested to communicate with the Honorary Secretary.

By order of the Council,
EDWARD E. SCOTT, Hon. Sec.

8, Pavilion-buildings, Brighton.

THE GOVERNESSES' INSTITUTION, 34, SOHO-square.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

REMOVAL.—GERMAN, ITALIAN, FRENCH.—Dr. ALTSCHUL, Examiner Royal College of Physicians, Member Philological Society London, gives his Pupils the option of studying (at their own or at his residence) TWO LANGUAGES in the same Lesson, or alternately, without any addition to their terms.—REMOVED to 9, OLD BOND-STREET.

RESIDENT GOVERNESS.—A Lady, experienced in tuition, who has for the last five years had the charge of a motherless family, wishes for a RE-ENGAGEMENT. She teaches the Latin, French, acquired in Paris, and the usual branches of an English education. She has no objection to travel or reside on the Continent. Her references are superior.—Address, M. P., Mr. Wray's Library, 4, Spencer-place, Blackheath.

A YOUNG LADY, who has had some experience in Teaching, wishes to obtain a situation as GOVERNESS to one or two Young Children. She is competent to teach English, with the rudiments of French, Music and Drawing. References can be given.—Address J. K., Mr. Ward, Bookseller, Camberwell, Surrey.

FRENCH and GERMAN TAUGHT Grammatically or Conversationally, Privately or in Class (limited to six Pupils), by Herr S. KOCH, French and German Master at the Philological School, London. CLASSES FOR LADIES. Class-rooms for Private Pupils. Families and Schools attended.—Herr S. Koch, 48, Upper Albany-street, Regent's Park.

THE Rev. GEORGE SMALL, Teacher of Oriental Languages, No. 1, St. John's Grove, Croydon, GIVES INSTRUCTIONS in Hebrew, Arabic, Sanscrit, Hindustani, Persian, and all the Eastern Languages. He has been for ten years a Missionary in India, and has had much experience as a teacher.—Terms moderate.
A.D.—For the convenience of pupils resident in London, Mr. S. has a Class-Room at No. 20, Coleman-street, City.

DENMARK-HILL GRAMMAR SCHOOL, NEAR LONDON.
Principal.—Mr. C. P. MASON, B.A., Fellow of University

The Pupils of the above-named School will RE-ASSEMBLE on TUESDAY, July 31st.

The School is divided into an Upper and a Preparatory section; the Pupils in the latter being kept quite separate from those in the Upper School.
Prospectuses may be obtained at the School; and of Messrs. Lindsay & Mackenzie, 11, Bedford-square, and Messrs. Belfie Brothers, School Booksellers, 150, Aldersgate-street, London.

MILL-HILL SCHOOL, HENDON, MIDDLESEX.

Head Master.—The Rev. PHILIP SMITH, B.A., assisted by Five Resident Masters, besides other Teachers.
The object of this Public School is to give a first-class Education, based on religious principles. The Course of Study includes Classics, Mathematics, and the various branches of sound English education. The situation is beautiful and healthy; the spacious premises were provided expressly for the school; and the domestic arrangements are on a most liberal scale.
Prospectuses on application to the Head Master, at the School; or the Secretary, at the Committee Room, Founders' Hall, Swinith-lane, London.

By order of the Committee,
ALGERNON WELLS, Secretary.

BRIGHTON COLLEGE.—The MIDSUMMER VACATION terminates on FRIDAY, August 10. Names will be called in for Boarding-houses at Eight o'clock that evening, and the Studies of the College will commence at Nine A.M. Saturday, August 11th.
H. COTTERILL, Principal.

BRIGHTON.—EDUCATION.—There are VACANCIES in a First-class School, where only twelve young ladies (daughters of gentlemen) are received. Signori F. Labiache, Minola, Herr Kuhe, Messrs. E. de Paris, Michau, and other eminent Professors, attend. A Protestant foreign governess resides in the house. 60 Guineas per annum. References to parents of pupils.—Address the Misses BEINCASTEL, 11, Portland-place, Marine Parade, Brighton.

THE ELTHAM COLLEGIATE SCHOOL.

Mr. W. PORTER KNIGHTLY, Principal, L.C.P.
The Course of Instruction includes Biblical Literature, the Latin and Greek Classics, the French and German Languages, History, Geography, Natural History, and Philosophy, Mathematics, Drawings, &c., and the Pupils are prepared for the Universities, and for Professional and Commercial pursuits.

References to Clergymen and Gentlemen whose Sons have been educated by the Principal.
The School will RE-OPEN on THURSDAY, the 2nd August. Prospectuses of terms, and of the course of study, may be had on applying to Messrs. Swale & Wilson, 31, Great Russell-street, Bloomsbury, or to the Principal, Torrington Lodge, Eltham, Kent, July 20, 1855.

MESSRS. REYNOLDS & SON'S ACADEMY, 23, Chesham-street, Myddelton-square. Established Forty Years.

The Studies for the Prizes will COMMENCE on WEDNESDAY, August 1.
Prospectuses, Prize Lists, and Practical Hints to Parents and Guardians, forwarded on application.

TO THE NOBILITY AND GENTRY.—PRIVATE TUITION.—The Rev. THOMAS GASKIN, M.A. F.R.S. Fasti, late Fellow and Tutor of Jesus College, Cambridge, proposes to receive, on the 1st of September, to RE-ENTER into his house, 7, Pittville-lane, Cheltenham, FOUR YOUTHS, either to be educated with his own sons, whose ages are 10 and 7 years respectively, or to be prepared for the Universities. Peculiar advantages are offered to those Parents who are anxious to procure for their sons the comforts of home, with the benefit of a first-rate liberal Education. Terms for Pupils under 14 years of age, 180l. per annum; above 14 years of age, 190l. per annum. Numerous testimonials may be inspected from noblemen and men of eminence.—Address, till the 1st of September, 1, Manilla-crescent, Weston-super-Mare, Somerset.

A LADY of MIDDLE AGE is desirous of a position as CHAPERONE or TRAVELLING COMPANION to one or two Young Ladies of good family and fortune. She is introduced to in Paris, Florence, and Rome. Or as COMPANION to an elderly Lady or Gentleman. She is a ready Amanuensis, an intelligent reader, and of gentle manners and temper.—Address A. Z., Messrs. Hookham's, Librarians, 15, Old Bond-street, London.

EDUCATION in FRANCE.—The Rev. A. SERVY, Pastor of the French Protestant Church of Dunkerque, wishes to RECEIVE into his Family three or four young Gentlemen, who, if desired, will attend the Classes of the College, and receive at home every assistance in their studies.

The proximity of Dunkerque to England, the high character of the College, and the attention that will be paid to the religious principles and instruction of the Pupils committed to Mr. Servy's care, combine to recommend the present opening to the notice of Parents and Guardians.

Terms, including College Fees—
Under Twelve Years 50 Guineas.
Above that age 60 Guineas.

PROTESTANT EDUCATION at DIEPPE.

Established Eleven Years, by the Mdlles. CIEUTAT, born and educated at Paris.—Only Protestant Young Ladies are admitted. Number limited to Twenty. Healthy situation facing the Sea, with large Garden. Complete education, entirely in French. All the necessary classes for passing the examinations at Paris. Terms, 40l. per annum, everything included, excepting the Arts Agreement. Mdlle. Augulnier, Professor of Music and Harmony, resides in the Establishment; terms, 5l. and with Singing, 12l. The year commences October 1st, and finishes August 15th. Recommended by M. le Pasteur Reville, at Dieppe; M. le Pasteur Coquerel, at Paris; Mr. Chapman, French Master at Christ's Hospital; the Clergy Orphan School; and the Rev. A. W. Winter, King's College School; and by all the Parents of Pupils, whose addresses can be had on application. Arrangements can be made to receive charge of Young Ladies in London, as well as to deliver them to their Friends there, at the Vacation, if convenient to the Parents.—Address, pre-paid, to Mdlles. CIEUTAT, sur la Plage, Dieppe.

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TO PUBLISHERS.—A Gentleman who has edited several popular Periodicals, can offer his LITERARY SERVICES for a few hours daily.—Apply to S. B., 5, Thavies Inn, Holborn-hill.

A GENTLEMAN, intimately acquainted with the details of a FOREIGN TOUR, is desirous of an ENGAGEMENT of IMPORTANCE.—Any references for capability and trust, can be obtained, by letters addressed to R. care of Street Brothers, 11, Serle-street, Lincoln's Inn-fields.

TO SECRETARIES of LITERARY MECHANICS, and other INSTITUTIONS.—Mr. STOCQUELIER, Lecturer at the Gallery of Illustration, Regent-street, London, having a few disposable evenings, is prepared to enter into arrangements for Lectures on various subjects during the ensuing autumn and winter.—Address, No. 28, Regent-street.

TO SCHOOLMASTERS.—WANTED, an UNDER MASTER, for the PRESTON GRAMMAR SCHOOL, at STOKESLEY, Yorkshire, who must be qualified to teach Mathematics, Reading, Writing, and Arithmetic. Salary, 42l. 12s. 7d. a year.—Testimonials to be sent to the Rev. G. A. CATON, the Rector, Stokesley, not later than the 13th August next.

PARENTS and GUARDIANS.—MEDICAL.

A Fellow of the College of Surgeons, in extensive practice, in a Private House (where he holds a public appointment), has a VACANCY for a PUPIL.

The advantages afforded professionally are very considerable, in domestic treatment in domestic quarters.—Apply to R.C.S., care of Mr. Orridge, 30, Bucklersbury.

TO GENTLEMEN ABOUT TO TRAVEL.—A young ARTIST is desirous of an ENGAGEMENT with ANY GENTLEMAN GOING ABROAD, in which his talents would be serviceable, either on original works or in copying from the Galleries of Art.—Address L., 3, Eastbourne-terrace, Hyde Park.

TO PARENTS, &c.—Mr. GEORGE HAYES, 66, Conduit-street, Regent-street, has a VACANCY for a PUPIL.

He would be fully instructed in Mechanical as well as Operative Dentistry of the highest order, would join the family circle, and receive many unusual advantages. If desired, he could attend the Classes at either of the Colleges.

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COUNTRY PRINTERS about to establish a LOCAL NEWSPAPER, may arrange for a Portion being Printed in London with FIRST-CLASS ILLUSTRATIONS.

For Terms and Specimens inclose two stamps to Mr. Dorrington, 4, Ampton-street, Gray's Inn-road, London.

TO ORGANISTS.—WANTED, at the Unitarian Chapel, Renshaw-street, Liverpool, a WELL-QUALIFIED ORGANIST, to whom a liberal Salary will be paid.—Apply by letter only, to Geo. MELBAY, Esq., Messrs. Melby, Romilly & Co., 7, Water-street, Liverpool.

AT SOWERBY'S, 70, Great Russell-street, Bloomsbury.—FOR SALE, a few most beautiful specimens of ICELAND SPAR, invaluable as Cabinet specimens, and suitable for Ornamentation. Other rare and interesting specimens of Minerals may also be had at reasonable prices.

MR. SIMS, PHOTOGRAPHIC ARTIST, begs to announce that he has REMOVED his Portrait Rooms from 44, Upper Albany-street, to No. 7, CONDUIT-STREET, REGENT-STREET. Photographs of every size and style on Glass, Paper, Ostrich, and Enamel Tablets; also for the Microscope, Magic Lantern, and Gey-hydrogen Microscope.

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Prospectus and Terms to be had of Mr. R. C. TAYLOR, House Steward, Ben Rhydding, Olney, Yorkshire.

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BIRMINGHAM MUSICAL FESTIVAL,

IN AID OF THE
FUNDS OF THE GENERAL HOSPITAL,
On the 28th, 29th, 30th, and 31st days of AUGUST, 1855.

Principal Vocalists.
MADAME GRIST,
MADAME ANGIOLINA BOSIO,
MADAME HUBERSDOFF,
MADAME CASTELLAN,
MISS DOLBY,
MADAME VEDOT GARCIA,
SIGNOR MARIO, SIGNOR LABLACHE,
SIGNOR GARDONI, MR. WEISS,
HERR REICHAERT, AND HERR FORMES,
AND MR. SIMS REEVES.
ORGANIST—MR. STIMPSON.
CONDUCTOR—MR. COSTA.

OUTLINE OF THE PERFORMANCES.
TUESDAY MORNING.

ELIJAH..... Mendelssohn.

WEDNESDAY MORNING.

ELI (An Oratorio composed expressly for this Festival, the Words written by W. Bartholomew)..... Costa.

THURSDAY MORNING.

MESSIAH..... Handel.

FRIDAY MORNING.

THE MOUNT OF OLIVES..... Beethoven.

THE REQUIEM..... Mozart.

A SELECTION FROM ISRAEL IN EGYPT..... Handel.

TUESDAY EVENING—GRAND CONCERT.

OVERTURE..... Mendelssohn.

CANTATA..... Macfarren.

OVERTURE..... Weber.

SELECTIONS FROM OPERAS, &c..... Auber.

OVERTURE..... Rossini.

FINALE—PREMIERE..... (Mose in Epitaph)..... Rossini.

WEDNESDAY EVENING—GRAND CONCERT.

SYMPHONY IN A MAJOR..... Mendelssohn.

OVERTURE..... Beethoven.

FINALE..... Mendelssohn.

SELECTIONS FROM Les Huguenots, &c..... Meyerbeer.

PRIESTS' MARCH..... Mendelssohn.

THURSDAY EVENING—GRAND CONCERT.

PASTORAL SYMPHONY..... Beethoven.

FINALE..... H.R.H. Prince Albert.

OVERTURE..... Rossini.

SELECTIONS FROM Les Huguenots, &c..... Meyerbeer.

OVERTURE..... Weber.

FRIDAY EVENING—A FULL DRESS BALL.

Parties requiring Programmes of the Performances may have them forwarded by post, or may obtain them with any other information desired on application to Mr. HENRY HOWELL, Secretary to the Committee, 34, Bennett's-hill, Birmingham.

J. F. LEDSAM, Chairman.

ST. MARK'S HOSPITAL FOR FISTULA

AND DISEASES OF THE RECTUM, City-road, London.

President—The Right Hon. the Lord Mayor.

Treasurer—John Masterman, Esq., M.P.

Chairman of Committee of Management—George Gas Sandeman, Esq.

Deputy-Chairman—John Griffith Frith, Esq.

Honorary Physician—John Bamfylde Daniell, Esq., M.D.

Honorary Surgeon—Frederick Salmon, Esq., F.R.S., F.S.A.

The Committee urgently APPEAL for PUBLIC SUPPORT, assured that there are thousands of charitable individuals who (if acquainted with the invaluable benefits the institution confers on the poor sufferers under the saddest of affections) would feel it a privilege to co-operate in so much needed and useful a work.

The following contributions, received since the advertisement of 10th May last, are thankfully acknowledged:—

The Rev. Lord Basing 10 10 0 Johnson, Mrs. A. (ad. an.) £1 10

Full Company of £21 0 0 Kay, Christopher, Esq. 10 10 0

Clarke, John, Esq. (ad. an.) 1 10 Kingsford, Charles, Esq. (ad. an.) 1 10

Carrington, F. A., Esq. (ad. an.) 1 10 Manservant, the Nightingale, Esq. (ad. an.) 50 10 0

Carter, William, Esq. 10 10 0 Earl, V.P. (ad. an.) 50 10 0

De Saumarez, Lord..... 5 0 0 Marshall, R., Esq. (ad. an.) 1 10

Dennis, Mrs. (ad. an.) 1 10 Neatby, Joseph, Esq. (ad. an.) 1 10

Doubleday, T., Esq. (ad. an.) 1 10 Rhodes, Rev. J. A. (ad. an.) 21 0 0

Fellows, E., Esq. (ad. an.) 1 10 Rooke, Mrs. (ad. an.) 5 0 0

Francis, Miss, (ad. an.) 1 10 Richardson, H. E., Esq. (ad. an.) 1 10

Fisk, Rev. J. H. (ad. an.) 10 0 0 F.L.S. (ad. an.) 1 10

Fors, F. S., Esq. (ad. an.) 2 10 Sandeman, George, Esq. (ad. an.) 1 10

Gifford, A. K., Esq. (ad. an.) 1 10 Slade, W., Esq. (ad. an.) 5 0 0

Gifford, A. K., Esq. (ad. an.) 1 10 Van de Linde, Rev. (ad. an.) 1 10

Hawkins, Walter, Esq. (ad. an.) 1 10 Welch, Thomas, Esq. (ad. an.) 1 10

Hudson, Robert, Esq. (ad. an.) 1 10 Whallier, J. A. (ad. an.) 1 10

Hughes, Rev. H. H. (ad. an.) 21 0 0 W. S. G. (ad. an.) 5 0 0

The following form of Bequest is recommended to those charitable individuals who may feel disposed to assist the Hospital by Will:—

"I give and bequeath, out of such part of my personal Estate as may lawfully be applied for that purpose, the sum of £ to St. Mark's Hospital, City-road, London, which sum shall be for the general use and benefit of the said Hospital, and the receipt of the person who shall be Treasurer of the said Hospital at the time when the above Legacy is paid, shall be a good discharge to my Executors for the same."

Subscriptions and Donations will be gratefully received by the Treasurer, John Masterman, Esq., M.P., 35, Nicholas-lane, Lombard-street, or by the Secretary at the Hospital.

It is particularly requested that remittances by cheque may be crossed, Masterman & Co.

A Donation of 20 Guineas constitutes a Life Governor, of 10 Guineas a Life Sub-Governor.

JAMES FULLER WHISKIN, Secretary.

St. Mark's Hospital, City-road, London, July, 1855.

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PHOTOGRAPHS of every size and style, uncoloured or highly finished.

DAGUERREOTYPES, plain or tinted.

STEREOSCOPIC Portraits, singly or in groups.

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"More pleasing, and far more accurate than the generality of such pictures."—Times, July 17, 1854.

ORNAMENTS for the Drawing-room, Library,

and Dining-room, consisting of a new and elegant Assortment of Vases, Figures, Groups, Candlesticks, Obelisks, Inkstands, beautiful Inlaid Tables, Paper-weights, &c., in Italian Alabaster, Marble, Bronze, Derbyshire Spar, &c. Imported and manufactured by JAMES TENNANT (late Mayall), 140, Strand, London.

Mr. Tennant arranges Elementary Collections of SHELLS, MINERALS, and FOSSILS, which will greatly facilitate the interesting study of Mineralogy, Conchology, and Geology, at 2, 5, 10, 50, to 100 guineas each.

TO NATURALISTS and BOTANISTS.—

CABINETS for MICROSCOPE-SLIDES.—R. BURCH has now a supply of neat Cabinets, with 15 Drawers fitted up with Racks to hold 50 glass slides, 3 inches by 1, price 12s 6d. Purchasers of the above Cabinets at 10s 6d. may have them for the above, paying the difference in price (2s 6d.).

ORNAMENTAL CABINETS, adapted for holding a complete Collection of British Shells or Birds, &c. Cabinets at 10s 6d. each. Collections of Ferns, Spiders, carefully mounted with names and localities, 15s; Ditto Grasses, 100 species; also Mosses, Lichens, Zoophytes, &c. &c.

More detailed particulars may be seen in the Athenæum for July 21, third page of the Advertisements.

Naturalist's Repository.

20, Tavistock-street, Covent-garden, July 27, 1855.

GREAT WESTERN RAILWAY.—TWO

DAYS AT BATH AND BISTOL.—An Excursion Train will leave Paddington on SATURDAY, August 4, at 7.30 P.M. returning on MONDAY, August 6, from Bristol at 6.30, and Bath at 7.0 P.M.—Fares: Bristol, 1s. and 6s.; and Bath, 9s. and 5s.; Children under 12, half price. Tickets not transferable, and only available for the 4th and 6th inst.

GREAT WESTERN RAILWAY.—CHEAP

EXCURSION TO SOUTH-WALL, &c.—Wednesday, August 1, an Excursion Train will leave Paddington at 2 P.M. for Haverfordwest, calling at Chepstow, Newport, Cardiff, Bridgend, Port Talbot, South, Swansea, Llanelly, Carmarthen, and Narberth (for Tenby), returning on Friday, August 3, at 10.30 P.M. for visiting Tintern Abbey, the River Wye, and the magnificent scenery of the Vale of Neath.

FARES, THERE AND BACK:—

First Class. Covered Carriages.

Chepstow 20s 14s.

Newport 21s 15s.

Cardiff 22s 16s.

Bridgend 23s 17s.

Port Talbot 24s 18s.

South 25s 19s.

Swansea 26s 20s.

Llanelly 27s 21s.

Carmarthen 28s 22s.

Narberth-road (for Tenby) 29s 23s.

Haverfordwest 30s 24s.

Children under Twelve Years of age Half-price.

The Excursion Ticket is not transferable, and is only available by the Excursion Train.

For further particulars see hand-bills, to be had at all the Great Western Booking-offices, and at the Paddington Station.

THE NOBLE STATE BED FROM STOWE

is now offered for PRIVATE SALE.

This extraordinary and very valuable Bedstead was executed from the design of Sir John Borna in 1757, and during 100 years formed the resting-place of very many royal personages, including

QUEEN VICTORIA and PRINCE ALBERT,

for whom it was re-decorated on their visit to Stowe in 1845. It is, therefore, historically considered, by far the most important object from the wondrous Stowe Collection, while the proprietor, anxious to reserve it for some nobleman or gentleman who possesses a mansion appropriate for its reception, has, since the sale at Stowe, most carefully preserved the magnificent Bedstead and costly appendages in strictly private rooms.

Further particulars may be obtained of Mr. THOMAS WALKER, Gallery of Art, 5, Waterloo-place.

PASSPORTS and HANDBOOKS for TRA-

VELLERS.—EDWARD STANFORD obtains Foreign Office Passports, on receipt of sealed Letters of application, mounts them in neat morocco or roan cases, and procures the necessary visas. A Circular Letter of Instruction and Cost may be had on application gratis, or per post for one stamp.—Hand-books, Maps, and Guides for all parts of the world.

London: EDWARD STANFORD, Map and Book seller, 6, Charing-cross.

PETERMANN'S ATLAS OF PHYSICAL

GEOGRAPHY.—EDWARD STANFORD, of 6, Charing-cross, has a few copies of this valuable Atlas, in half-morocco, for sale at 15s. each (published at 20s.).

Stanford's Geographical Catalogue of Atlases, Maps, and Globes may be had on application, or per post for one stamp.

NEW AND CHOICE BOOKS.

MANY COPIES of each of the following

WORKS are "at home" this day at MUDIE'S SELECT LIBRARY:—Maud, by Alfred Tennyson—Dorset's

Hanover—Mrs. Jameson's Commemorative Book—Halliburton's Nature and Human Nature—Sheila's Sketches—Burton's Pilgrimage to El Medinah—Howitt's Visit to Victoria—Grace Lee—The Quiet Heart—Westwood Ho!—Eustace Conyers—Marchmont's Slurra—The Wabash, by J. R. Beste—Gilchrist's Life of Eddy—Memoir of Lady Blessington—W. Jay—Amelia Ople, &c. The Old Court Suburb—Hooker's Himalaya Journals—Curzon's Year at Erzerum—Constance Herbert, &c. &c.

Fresh copies are added whenever a delay occurs, and an ample supply is provided of all the principal new works as they appear.

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LONDON, SATURDAY, JULY 28, 1855.

REVIEWS

Personal Narrative of a Pilgrimage to El-Medinah and Meccah. By Richard F. Burton, Lieutenant, Bombay Army. Vols. I. and II. Longman & Co.

WHEN old Sir John Mandeville has to deal with a place of which his knowledge is peculiarly vague, he remarks "this vale is all full of devils, and has been always." Of course, the inference is that we need not expect the traveller to give an account of it. But the last terrors are now vanishing from the mysterious East. Here we have Mr. Burton fresh from the most sacred of Arabia's sacred places,—from the place of the Prophet's tomb,—from spots where the foot of the gaiour is pollution, and where on being discovered he is liable to be quietly put out of the way, or at least unpleasantly made to conform to certain ancient customs of the country! Having done so much, Mr. Burton has a claim to no ordinary attention when he writes. The first requisite to an Odyssey is an Ulysses. Most of our Oriental travellers perform a route fast becoming as hackneyed as that from London to Brighton. They do nothing new, and naturally can write nothing new. But, in the case of Mr. Burton, experience, backed by knowledge, gives value and interest to his page. He has produced a book which unites characteristics hardly thought compatible,—the solid old Oriental knowledge,—the lively familiarity of a contemporary and reader of Eöthen,—and a wild adventurousness like that of Mr. Gordon Cumming. He will please the Geographical Society, and please the circulating libraries. He may be read with the fiftieth chapter of the 'Decline and Fall,' Grotius, Prideaux, and Sale's 'Koran;' or he may be read with Mr. Titmarsh, Anastasius, and Lady Wortley Montagu. Indeed, what variety may not one expect from a man who unites the characters of an Indian Company's Lieutenant and a Moslem pilgrim—who travels, undetected, as an Afghan with an Afghan (at one time), and always with Arabs in his company—who prays at the tomb of Mohammed's daughter, cheek by jowl with a true believer, undisturbed by the reflection that his name is Burton, and that he is the countryman of Jeremy Bentham—who sits a dromedary like Abd-el-Kader, and has a sextant stowed away in his baggage all the while? These are claims to a wide hearing, such as few can rival and none dispute. We are tempted to ask Mr. Burton, as Charles Lamb did the gentleman at one of Coleridge's evening parties, who had eloquently defended the Prophet, and when the party was breaking up could not find his hat,—we are tempted, we say, to ask Mr. Burton if he did not come in a turban.

Mr. Burton "being liberally supplied with the means of travel by the Royal Geographical Society," set off with the primary object of crossing "the unknown Arabian peninsula in a direct line from either El-Medinah to Muscat, or diagonally from Meccah to Makallah, on the Indian Ocean." Other objects, too, were numerous,—to find if any market for horses could be opened between Central Arabia and India,—to investigate certain geographical, physiological, and ethnological points in these countries,—and so forth. A great and a new enterprise lay before him; for Burckhardt's sickness prevented his doing justice to El-Medinah; and of those few who before our traveller visited Meccah without apostatizing, two, it seems, made no notes from the awkwardness of their situation. An old character of Mr. Burton's was

that of a Persian:—so, in April 1853, he mounted his *Persicos apparatus*, and embarked at Southampton, as an Eastern prince:—

"A fortnight was profitably spent in getting into the train of Oriental manners. For what polite Chesterfield says of the difference between a gentleman and his reverse,—namely, that both perform the same offices of life, but each in a several and widely different way—is notably as applicable to the manners of the Eastern as of the Western men. Look, for instance, at an Indian Moslem drinking a glass of water. With us the operation is simple enough, but his performance includes no less than five novelties. In the first place, he clutches his tumbler as though it were the throat of a foe; secondly, he ejaculates, 'In the name of Allah the Compassionate, the Merciful!' before wetting his lips; thirdly, he imbibes the contents, swallowing them, not drinking, and ending with a satisfied grunt; fourthly, before setting down the cup, he sighs forth, 'Praise be to Allah!'—of which you will understand the full meaning in the Desert; and, fifthly, he replies, 'May Allah make it pleasant to thee!' in answer to his friend's polite 'Pleasantably and health!' Also he is careful to avoid the irreligious action of drinking the pure element in a standing position, mindful, however, of the three recognised exceptions, the fluid of the Holy Well, Zem-zem, water distributed in charity, and that which remains after Wuzu, the lesser ablution. Moreover, in Europe one forgets the use of the right hand, the manipulation of the rosary, the abuse of the chair,—your genuine Oriental looks almost as comfortable in one as a sailor upon the back of a high-trotting horse—the rolling gait with the toes straight to the front, the grave look and the habit of pious ejaculations."

After a month's hard work at Alexandria, where he passed for a dervish, and enjoyed the title of Shaykh Abdullah, he set off for Cairo,—employing himself all the while in still further familiarizing himself with Oriental life. At Cairo, he suffered the Ramazan, of which dreary month he gives a detailed account, accompanied by much information about Eastern life. And, now, he prepared for his "pilgrimage," and we find him starting for Suez with a couple of dromedaries—"passing the crimson silk cord of the *hamail*, or pocket Koran, over my shoulder, in token of being a pilgrim." The following paragraph well describes the moral effect of the Desert on the traveller:—

"In such circumstances the mind is influenced through the body. Though your mouth glows, and your skin is parched, yet you feel no languor, the effect of humid heat; your lungs are lightened, your sight brightens, your memory recovers its tone, and your spirits become exuberant; your fancy and imagination are powerfully aroused, and the wildness and sublimity of the scenes around you stir up all the energies of your soul—whether for exertion, danger, or strife. Your *morale* improves: you become frank and cordial, hospitable, and single-minded: the hypocritical politeness and the slavery of civilisation are left behind you in the city. Your senses are quickened: they require no stimulants but air and exercise,—in the Desert spirituous liquors excite only disgust. There is a keen enjoyment in a mere animal existence. The sharp appetite disposes of the most indigestible food, the sand is softer than a bed of down, and the purity of the air suddenly puts to flight a dire cohort of diseases. Hence it is that both sexes, and every age, the most material as well as the most imaginative of minds, the tamest citizen, the most peaceful student, the spoiled child of civilisation, all feel their hearts dilate and their pulses beat strong as they look down from their dromedaries upon the 'glorious Desert.' Where do we hear of a 'traveller' being disappointed by it? It is another illustration of the ancient truth that nature returns to man, however unworthily he has treated her. And believe me, gentle reader, that when once your tastes have conformed to the tranquillity of such travel, you will suffer real pain in returning to the turmoil of civilisation. You will anticipate the bustle and the confusion of artificial life, its luxury and its false pleasures, with repugnance. Depressed in

spirits, you will for a time after your return feel incapable of mental or bodily exertion. The air of cities will suffocate you, and the care-worn and cadaverous countenances of citizens will haunt you like a vision of judgment."

At Suez he embarked with his companions in a Pilgrim ship,—being now (we should state, by the way) an Afghan,—which character he had changed into at Cairo, to avoid the unpleasantness, as a Persian, of being a "heretic" in Arabia. Mr. Burton's orthodoxy is unquestionable. Let us see how he fared in that primitive bark, a Pilgrim ship.—

"Next morning, before the cerulean hue had vanished from the hills, we set sail. It was not long before we came to a proper sense of our position. The box containing my store of provisions, and, worse still, my opium, was at the bottom of the hold, perfectly unapproachable; we had therefore the pleasure of breaking our fast on 'mare's skin,' and a species of biscuit, hard as a stone and quite as tasteless. During the day, whilst unsufferable splendour reigned above, a dashing of the waters below kept my nest in a state of perpetual drench. At night rose a cold bright moon, with dew falling so thick and clammy that the skin felt as though it would never be dry again. It is, also, by no means pleasant to sleep upon a cot about four feet long by two broad, with the certainty that a false movement would throw you overboard, and a conviction that if you do fall from a Sumbuk under sail, no mortal power can save you. And as under all circumstances in the East, dozing is one's chief occupation, the reader will understand that the want of it left me in utter idleness."

In this vessel he ploughed the Red Sea, and landed at Yambu, in the Holy Land. Yambu is a town of considerable importance,—shares with some others the title of the "Gate of the Holy City,"—and is the third quarter of the caravan road from Cairo to Meccah. He was now once more in the Desert. The party proceeded to Bir Abbas; and from Bir Abbas to El-Medinah. It was in the month of July that he refreshed his eyes with a sight of the gardens and orchards about the Holy City.

Mr. Burton now made good use of his time: and in his second volume we have such a detailed account of this interesting and little-known city, as it would be vain to look for elsewhere in our literature. Assuredly, Mr. Burton worked hard,—if only in the routine of Moslem devotion! We find him praying with the same vigour with which he does everything else, at the tomb of the Prophet—all in the cause of science and the reading public, so we must not be hard on him. We extract his account of this notable sanctuary of the East.—

"The *Hujrah*, or 'Chamber,' as it is called, from the circumstance of its having been Ayisha's room, is an irregular square of from 50 to 55 feet, in the S.E. corner of the building, and separated on all sides from the walls of the mosque by a passage about 26 feet broad on the S. side, and 20 on the eastern. The reason of this isolation has been before explained, and there is a saying of Mohammed's, 'O Allah, cause not my tomb to become an object of idolatrous adoration! May Allah's wrath fall heavy upon the people who make the tombs of their prophets places of prayer!' Inside there are, or are supposed to be, three tombs facing the south, surrounded by stone walls without any aperture, or, as others say, by strong planking. Whatever this material may be, it is hung outside by a curtain, somewhat like a large four-post bed. The outer railing is separated by a dark narrow passage from the inner one, which it surrounds, and is of iron flagree painted of a vivid grass green,—with a view to the garden,—whilst carefully inserted in the verdure, and doubly bright by contrast, is the gilt or burnished brass work forming the long and graceful letters of the Suls character, and disposed into the Moslem creed, the profession of unity, and similar religious sentences. On the south side, for greater honour, the railing is plated over with silver, and silver letters are in-

terlaced with it. This fence, which connects the columns and forbids passage to all men, may be compared to the baldachino of Roman churches. It has four gates: that to the south is the Bab el Muwajiliah; eastward is the gate of our Lady Fatimah; westward the Bab el Taubah (of repentance), opening into the Rauzah or garden; and to the north, the Bab el Shami or Syrian gate. They are constantly kept closed, except the fourth, which admits, into the dark passage above alluded to, the officers who have charge of the treasures there deposited, and the eunuchs who sweep the floor, light the lamps, and carry away the presents sometimes thrown in here by devotees. In the southern side of the fence are three windows, holes about half a foot square, and placed from four to five feet above the ground; they are said to be between three and four cubits distant from the Prophet's head. The most westerly of these is supposed to front Mohammed's tomb, wherefore it is called the Shubak el Nabi, or the Prophet's window. The next, on the right, as you front it, is Abubekr's, and the most easterly of the three is Omar's. Above the Hujrah is the Green Dome, surmounted outside by a large gilt crescent springing from a series of globes. The glowing imaginations of the Moslems crown this gem of the building with a pillar of heavenly light, which directs from three days' distance the pilgrim's steps towards El-Medinah. But alas! none save holy men (and perhaps, odylic sensitives), whose material organs are piercing as their vision is spiritual, are allowed the privilege of beholding this poetic splendour.

For details of the many sacred spots of the vicinity, we refer to the volumes themselves; but it is tantalizing to find Mr. Burton declaring, in opposition to the "true believers," that the place of the Prophet's interment is "doubtful."

The third and concluding volume on Meccah is to appear in the coming autumn, as we are informed in the Preface.

A Hand-Book of Dorking; with numerous Illustrations on Wood and Steel. Dorking, Rowe; London, Willis.

It is said that, at fairs, the sport on the outside of the shows is more amusing than the spectacle within. We were reminded of this assertion when we glanced through the advertisements which accompany this volume,—a few of which seemed to be, at least, more mirthful than anything we were likely to meet with within the body of the book itself. Thus we find it announced by "W. Batchelar," who is an "undertaker" in Dorking, and probably finds his vocation a sinecure in a place famed for its pure air, that he "does every description of horticultural work"; whereby may be meant that he not only coffins the man, but will look to the flowers on his grave, and *that*, as his advertisement has it, "on the most approved principle and on the lowest possible terms." Old Fuller tells us that Dorking was, and we believe it still is, renowned for its "box," and it is clear that "W. Batchelar" deals in two sorts,—makes one, clips the other, and sees to the safe position of each in its mother-earth. But there is a greater wit than the coffin-maker and flower-raiser in Dorking. See how one George Wicks announces himself:—"George Wicks, Town-Crier, Dorking; Surgeon to the Parasol and Umbrella Hospital. Broken bones carefully set; joints neatly mended; in fact, the whole frame undergoing a speedy restoration in less than twenty-four hours. N.B.," adds witty Wicks, "German, French, English and Italian patients taken in and attended to daily by a native." This is as facetious as the card of a literary tailor in Edgware Road, on which it was announced, to the perplexity of natives and the despair of foreigners, that he manufactured "slap-up kicksis, kept by an artful dodge from visiting the knee." The other advertisements are rather curious than witty.

As for instance, the hair-dresser sells eggs; one hatter deals in gutta-percha soles, and is a tailor to boot; and another not only unites the two callings, but vends fiddle-strings. We further learn by these announcements that Her Majesty's cameo-engraver lives in Dorking, and that his name is Nicholson. There is evidently a great deal of beer drunk in the locality, and probably much hilarious breaking of punch-bowls and tumblers, for the brush-maker not only sells but mends both. Then William Watts, the rope-maker, thanks his friends for a support which the article he produces is so well able to give in return. The landlord of the "Bull" buys and sells *that*, and all other sorts of cattle, "on the most liberal terms." That useful functionary the chimney-sweeper also offers to procure "live bait,"—and that no one may suppose that he alludes to the attractive faces for which Dorking has a reputation, the *ramoneur* emphatically prints it "Live Bait, for fishing, to be had on the shortest notice." The barbers seem to be jokers, and they probably might have announced of their clients as the grocers do of their coffee, namely, that each is "roasted daily on the premises." A milliner advertises that "Ladies residing at a distance are waited on by Mr. D." Is he ungallant enough to decline attending upon ladies at his very door, like the Glasgow mercer, who told an angry female customer, when she complained that he would not come to her in her carriage, adding that she was "the Bishop's lady," that he would not so attend her even if she were the Archbishop's wife! We have alluded to the advertised evidences of beer being consumed pretty largely in Dorking. One advertising brewer appears to have grown witty and hearty upon his own brewed beverage,—for he takes Apollo jauntily by the arm, and sings the while, to the effect that—

Beale's beer your hearts will cheer,
And put you in condition;
If you're a vill to have your fill,
You'll ne'er need a physician.

If the great tee-total orator does not batter Beale and belabour the seductive brewer for this, the next time he lectures at Dorking, we are much mistaken. The maltster, we find, deals in artificial manure, and as mealmen sometimes mix intoxicating darnel in flour,—so that a man may get thoroughly tipsy upon a quatern loaf,—here is a chance of having more in your malt than you bargained for. But there may be some mystery here, as there possibly is in the advertisement of a second undertaker in Dorking, who informs his friends that his "goods are let on hire"; and, as graves may be hired, too, for a specified period, perhaps there is nothing incongruous in the intimation of the undertaker that he lets out his goods. Some of these *petites affiches* are also rather curiously emphasized,—and one of them is at once so highly moral and supremely literary as to warrant all the attention we have devoted to this portion of the book. A brace of chemical Adelphi inform the public that, with respect to the preparing of prescriptions, they are "satisfied that the moral responsibility of the Compounder is but little inferior to the Prescriber of Medicines, and that the skill of the Physician is of *no avail* unless carried out by the conscientious care and practical skill of the person who compounds the prescription." In short, the chemist is to the physician what the blower is to the organ-player.

Having thus tarried about the exterior of the show, let us walk in and see the panorama of Dorking. It is not badly done. There are the evidences of its trade in lime, flour and poultry; there is the river Mole and the old Rhymer's fancies thereupon. Not that Dorking is situated on that celebrated stream. Not a bit of it; the

town, whose staple is fowls, is very appropriately seated on *Pip-Brook*. Nevertheless, the anonymous author does battle for the dignity of Dorking, and cites, by way of authority, Mr. Martin Tupper, whom he describes as "far-famed." There is no end of jokers in the town which William the Conqueror gave to Gundrude his daughter "*probably*,"—a useful adverb for antiquaries. There are some "far-famed" authors and patrons of authors in connexion with Dorking. Fuller tells us of a few in the olden time; and in later days there were Mason, who wrote on 'Self-Knowledge,' and Kippis, author of a 'Life of Captain Cook,' and editor of many a serial and great work, in the days of our grandfathers. Both these writers were pastors in Dorking to a Nonconforming flock. In the vicinity lived Tyers, proprietor of Vauxhall, in a sort of gloom contrasting with the splendour of his public establishment. Skulls, awful scrolls, and statues of dying Christians and infidels, were the home embellishments of fantastic Tyers. Leith Hill, too, in the vicinity, is famous for its beauty, and it is a beauty that has had soothing influences, for it made thundering Dennis write in the temper of a dove. It is a locality still loved by artists and literary men, with whom it has ever been a favourite place of resort. Dr. Aiken has recorded the praises of Blethworth Park, near which spot lived Browne, the author of 'Britannia's Pastorals,' and Tucker, the writer of Robert Hall's favourite work 'The Light of Nature pursued.' This work was commenced when the author's sight was decaying, and it was completed after his power of vision had been entirely destroyed. A different man lived not far from the residence of Tucker, namely, Captain Morice, who wrote bad lyrics, and lived a worse life; yet in his day Captain Morice was a Magnus Apollo, at whose indecent jokes his hearers laughed as servilely as the guests of Tiberius. A greater than the Captain once resided in the district—Defoe; and at Box Hill, Keats finished his 'Endymion,' and Hazlitt read, with delight, the Astronomical Sermons of Dr. Chalmers; and Peter Labellière wrote controversial pamphlets which showed false conclusions from wrong premises, and rendered the reader almost as mad as the author. Close by, the "fair Quakeress," Mrs. Knowles, penned the inscription in Mr. Reeve's hermitage; and not far from the latter, and amid beautiful grounds, the late Marquis Wellesley built a cottage, "close to a dusty road, in a sort of pit, and in such a way as to almost entirely exclude the sun." At Juniper Hall lived Talleyrand, and lodged a host of celebrated French refugees;—among them the Monsieur D'Arblay who married Fanny Burney, the reader of that moral piece, 'Polly Honeycomb,' to starved Queen Charlotte. Another circle met at Fridley Farm, where "Conversation Sharpe" was surrounded by Mackintosh, Horner, and a host of not less illustrious men. Fanny Burney met her future husband at Mr. Lock's house, hard by;—a house as famous for its wits and hospitality as Holland House itself. And then there is the Deepdene, noticed by Evelyn, and eulogized by Audrey, built by a Howard, and bought by a Hope. There the latter wrote part of his 'Anastasis,' and amid the shades of the wood Disraeli conceived his 'Coningsby.' Of neither of these does the author of the Hand-Book think too highly. He "queries" whether the social scenes in this Garden of Eden (Deepdene) have left any traces of themselves in the composition of 'Coningsby'; and, dressed like Fame, after the fashion of Mr. Ducrow, he who has affixed an everlasting crown on the brow of a poetaster, gently reproves the author of

'Anastasius' for being "too diffuse." The other literary worthies of the locality are critical Jerry Markland, "Population Malthus," and last, but not least, good John Evelyn, to name whom is enough.

In describing the scenes where these men of note once dwelt, the author rises above the level of ordinary Guide-Book writers, and this literary merit of his volume we are glad to acknowledge. The supplementary matter, on the geological structure of the country as seen from Leith Hill, is a happy addition to a volume as meritorious as it is unpretending.

Christian Theism: the Testimony of Reason and Revelation to the Existence and Character of the Supreme Being. By Robert Anchor Thompson, M.A. 2 vols. Rivingtons.

Theism: the Witness of Reason and Nature to an All-Wise and Beneficent Creator. By the Rev. John Tulloch, D.D. Blackwood & Sons.

OUR readers scarcely need being reminded as to the nature of the Burnett Prize Treatises. Our pages contained for a long time reiterated announcements that literary men were invited to send to Aberdeen by the 1st of January, 1854, essays on the "existence of a Being, all-powerful, wise, and good," with a special regard to the obviolation of difficulties respecting the wisdom and goodness of the Deity,—and this, in the first place, from considerations independent of written Revelation—and in the second place, from such Revelation. By the stipulated day 208 Treatises were sent in, and on the 20th of January, 1855, the appointed judges—Prof. Baden Powell, Mr. Henry Rogers, and Mr. Isaac Taylor—assigned the first premium of 1,800*l.* to Mr. Thompson, a clergyman of the Church of England,—and the second of 600*l.* to Dr. Tulloch, Principal of St. Andrews. The works thus distinguished are now published under the titles indicated above.

Mr. Burnett's design was one of the best intention. Nothing can be wiser than to review from time to time the additions made to theological knowledge, and to consider the new forms taken by the objections which are sure to arise in the minds of men of philosophical and sceptical turn. It is a good thing, also, that an opportunity should be offered for any new Paley to put forth his strength, bringing out fresh arguments for the existence of a great intelligent First Cause from recent discoveries and advances of physical science. Up to the present time, we fear these anticipated advantages can scarcely be said to have been realized. The former Treatises, by Principal Brown and the present Archbishop of Canterbury, were of comparatively slight merit,—and the present, although in many respects able books, will tend, we apprehend, but little to advance the good intentions of the founder of the prizes.

These books are different in style and in merit. Neither is conclusive, neither is startling. One evades, the other begs, the question. Mr. Thompson treats the sceptic too frequently with something approaching to disdain,—in a way that does not seem very candid, he picks out the weak points of his arguments, and overthrows them with an air of triumph,—he is dogmatic and positive,—and although often intolerant to the assumptions of others, he assumes freely on his own side. Dr. Tulloch, on the contrary, is an example of the Scotch metaphysician; he is certainly not so cold and lifeless as his predecessors of the last century, but his work is precisely of the same class,—skilful in minute distinctions and happy in devising arguments to prove the indisputable.

Mr. Thompson's work—as we have said—evades the question. The subject of the first

inquiry set before the essayists by Mr. Burnett is stated to be, "the evidence that there is a Being all-powerful, wise, and good, by whom everything exists." These words construed in a wide and liberal sense comprehend the whole question between the Theist and the Atheist:—Is there a Deity, or can the phenomena of the universe be otherwise accounted for? The essayist, as it seems to us, was bound to answer this question. Mr. Thompson shirks it:—

"The nature of our inquiry does not lead us to speak of the existence of the Supreme Being as a truth which can reasonably be called in question. It is a truth as natural to the mind as the existence of itself or of an outward world, and cannot be represented as doubtful, but by the same [?] audacity of scepticism. We are to inquire, then, *How do we come by the knowledge of him*, which we believe ourselves to have, and how can we be reflectively assured of its validity?"

The existence of a Deity, it will be seen, is taken for granted, and doubters are branded at once as audacious and unreasonable sceptics. Assuredly this was not the meaning of Mr. Burnett. Certainly he would not have fixed a prefatory stigma upon those whose ignorance or mental peculiarities lead them into the position of doubters. His object was to satisfy the minds of such persons;—to address them in kind words of soberness and wisdom, which should have the effect of leading them into what he would esteem a better state of thought. Mr. Thompson, it will be seen, at once takes for granted the very point that may be in dispute, and denounces all who differ from him. Having done this—and consequently repelled from the consideration of his book the persons whom it was desired to benefit—he proceeds to inquire into the evidence. And the evidence, let it be remarked, of what? The evidence of a truth—our conviction of which, he tells us, is not dependent upon the arguments of natural theology, the conclusions of reason, or the assurances of Revelation—but is innate and spontaneous, as clear to the mind as the existence of itself or of the outer world. This, we must think, is a very erroneous mode of treating the matter. Inquiry is pronounced needless,—the thing in question is declared indisputable,—doubters are sentenced as audacious sceptics;—but Mr. Burnett has offered a prize, and therefore we will inquire. A book written on such a system should have been rejected by the judges as standing outside the pale of competition.

Dr. Tulloch begs the question. He builds upon the old argument from design, but presents it in a new form, which he expresses syllogistically as follows:—

Order universally proves Mind;
The works of Nature discover Order;
The works of Nature prove Mind.

—"Mind," as he elsewhere expresses himself, "is everywhere the only valid explanation of Order—its necessary correlate." Dr. Tulloch thinks that, in presenting the familiar Paley argument in this new form, he gets rid of exceptions which have been formerly taken in consequence of the use of ambiguous words. We greatly doubt whether this will be the case. "Order" and "Mind" are terms which may occasion as much dispute as any of the others which have been previously employed. Proceeding to consider the doctrine of causation, Dr. Tulloch concludes "a cause" to be, not simply "an antecedent," but "a power"—an efficient agent, and, therefore, a being possessed of a rational will. Building on this position, he traces the Order of Cause and Effect, and, consequently, the presence of an Intelligent Agent, throughout all Nature. The universe in all its arrangements—the heavens, earth, and man,

with all the faculties of his intellectual and moral being—present innumerable evidences of the Order which is sought after, and force home upon the inquirer the conviction of the existence of an intelligent designer with a power which to ordinary inquirers is irresistible.

But this argument depends on the assumed existence of mind as a substance apart from matter. But this is not to be assumed. The sceptic denies it, and it must be proved. Dr. Tulloch quietly begs the reader to grant him the very point at issue. He says:—

"That it is so distinct has been assumed in the whole course of our preliminary reasoning, and quite warrantably so. For, to say the least, mind is as much entitled, apart from proof, to be held a distinct reality as matter. Nay, of the two, there cannot be any doubt to the genuine thinker which is the real, primary, and constitutive element of knowledge: and for the materialist, therefore, to demand a proof of the separate existence of mind, and for the philosopher or theologian to grant him the validity of this demand, is simply among the absurdities which have sprung out of the degradation both of philosophy and theology. The right of question, the burden of proof, lies plainly all the other way; matter *per se*, nature independently of mind, being, according to our whole reasoning, as well as according to all true philosophy, the simply inconceivable and inexplicable."

Whether this assumption be right or wrong we do not mean to inquire; we only notice the circumstance that Dr. Tulloch has been paid for proving that which he has not proved.

In both works the authors are entitled to the praise of having arranged their arguments with attention to effect. Probably to that circumstance they may be indebted for their success with the judges. We hoped that the competition would have produced something of a character more decidedly original; but, accepting the results as they are now presented to us, we consider the books able and intelligent productions, but only in a slight degree calculated to accomplish the ends which Mr. Burnett had in view.

MINOR MINSTRELS.

The Resurrection of Israel: a Poem. To which is added, Death and the Sculptors. By the Rev. H. Newton, B.A. (J. Blackwood.)—No future antiquary will mistake our author for the great Newton, though the tendency of his writings to sink might help to illustrate the laws of gravitation. Our author speaks of his most ambitious poem, 'Death and the Sculptors,' as a painting resembling one of Martin's,—not lit by the gentle light and shade of Heaven, but by the glare of a volcanic eruption. Now, in sober truth, the picture is no more like one of Martin's than a Bartholomew-Fair cartoon is like one of Raphael's. Mr. Newton's subjects are of the loftiest kind:—his effects of the lowest character. His calibre—to use his favourite metaphorical language—seems to himself enormous, and his bore is indeed not small. The names of his poems are epical,—the 'Resurrection of Israel,' 'Creation,' a 'Vision of the Latter Days.' The following insolent blow at a Lady is, we think, a passage that a clergyman should blush to write.—

Their elf was counsel'd, when about to pass—
'Choose here, as we want women who 're fine,'
The Guide-book-writing, fine-art, lady class.
Those glossy snakes, that with gold spangles shine,
Are what we want—the sparkle and the grace.
Your common snakes, as ugly as a toad,
That sting in their own proper burking place,
Won't fascinate along a Sydenham road."

—A person who can call sculptors, indiscriminately, "angels compounded with brutes," has evidently in him too much of the worst spirit of fanaticism to render even such stupidity as this harmless.

We advise Mr. Newton to study Greek Art

till he discovers its purity,—to read Milton no more,—and confine himself to a rigid course of study till he learns to separate the Beautiful from the Sensual. A more mischievous, virulent book we have seldom had the misfortune to be obliged to peruse. How could any one write it beneath the shadow of that old Minster (York), or beside that quiet river over which the bells sound so sweetly, by the monk's ferry and the old barbacans, where the Lioness of Anjou looked forth and smiled at the pale head with the paper crown? A city so haunted by the past should have a cooling effect on the wrong head of a man regarding the present with such bitter intolerance. Every one has his weakness. Autolycus's was, sheets,—an alderman's is, the West Indian shell-fish,—Mr. Newton's is, Maynooth and nude statues. Canova, the Pope, and Satan are in his eyes partners, and Sydenham is his show-room. He is not tender in his language when he speaks of them,—for instance, speaking of the grant to Maynooth:—

"One of the direst assaults ever made on the morality and well-being of a nation: the last powerful blow aimed at us by the full-grown monster, who was in embryo, when heart-infidelity, half-a-century ago, allied itself, by an annual subsidy, to 'the Mother of harlots and abominations of the Earth.'"

He rather prematurely praises Heaven for having enabled him to write this poem. Had he not better wait till it sells? "Death and the Sculptors" opens Miltonically enough by Satan summoning a council of artistic geni and the masters of "sculptorial" art. The admission tickets to this subterranean reform meeting are inscribed

Soul-murder, all by Art, is studied here.

—The Devil opens the meeting by advising the geni not to drop the veil of modesty too soon, or to become too openly coarse, else they will disturb his plans. Death is the second speaker, who appears attended by the grand inquisitors, and holding a javelin tipped with flame. The object of this agitation let the poet tell us.—

You'll witness, through what sin,
My prompters of immodesty did stand
Beside her on the brink; and push'd her in.
What gods a murderous heart, the Scriptures tell.
What devil's sculptor cares for Scripture now?
He'll strew with choicest flowers my roads to hell,
If I but weave one garland for his brow.
My peers! We are all fall'n upon an hour,
When Satan's final battle must be fought.
Contribute what will prop the devil's power.
Suppose some grand affair—of crystal wrought—
A palace for all craft; that shall first stand
In Hyde Park.

Has Mr. Newton sounded the deepest mud of the Sea of Bathos?

The Rose of Rostrevor (an Episode of the Boyne Water): a Poem. By Robert Montgomerie, Esq. A.M. (Hope & Co.)—This Irish legend is told in a succession of metres, that chase each other in incongruous and wizard dance through the pages. William of Orange is depicted in daubed colours, as open, honest, and bold,—and James as a stolid ruffian, sleeping in an unaired bed the night before the battle of the river, and dreaming of an aged lady with silver hair,—and martyred Gaunt, "not John of Gaunt, your ancestor, Hal." The author, then, led away by his feelings and the *Times* newspaper, devotes two pages to invectives against routine, old martinets, Nelson, who crushed ships like egg-shells by an "almighty rush," "gleams Napoleonic," and general criticisms on the war. The following extract we subjoin as a useful hint for angry newspaper correspondents who want to versify their Baltic letters.—

Not paddling, dawdling, cruising,
Wasting out month on month, boozing or snoozing—
But with his own undying fire infusing
Each gallant tar: Nay, powder-monkeys then
Under his flashing eye had nerves of men.
Heavens! 'twas a godlike sight, that one small limb,
That pallid face, that body spare and slim,

That puny frame, that shattered, slender form,
With veins in which the blood seemed barely warm,
Holding a heart, lord of the battle-storm!

The New Pastoral. By Thomas Buchanan Read. (Philadelphia, Parry & McMillan; London, Tribner & Co.)—We hoped when we opened this volume to find at last a real American poem,—not old-world, like Longfellow, but full of the aspiration and rush-forward of Young England in the West. We are disappointed. We have, it is true, thirty-seven books and two hundred and forty-nine pages,—but the scenes are vague and Thomsonian, and the author does not look real life full in the face, although he writes with care and elegance, and shows poetical cultivation and study. His lyrical vein is pleasing. The characters want life, and remind us too often of those pale, faded allegorical beings that figure so largely in old dingy tapestry or in the needlework of the Georgian ages. Who could care for "Dame Baldwin" or "Olivia," any more than for the indolent Bards, Musidora and Cydon, or Falconer's genteel mariners, with the euphonic names? No verse so soon gets conventional as blank verse, and the simpler the subject the more ludicrous seem the efforts to invest it with dignity. We all know the trick of these things. A woman beating a brass-kettle with a key to collect a hive "the ringing pan assaults"; and in the Cowperian pan—

The Sunday garb

Of smoothest black becomes a suit of grey.

A hot glass of mint julep passes through the poetical dyeing vat, and comes out the following colour:—

Lo! how the hot air reeks with the perfume
Of crushing mint in potent glasses drained.

—In such verses we scarcely wonder to find—

The while the matron favouring the move,

—besides innumerable vulgarities mingled, in a true American fashion, with beautiful and quaint thoughts, in which the grave-mound is compared to a seal "signing the separation." The following lament for a departed people has plain-tiveness in its melody.—

O, mighty spirit, flying, ever flying!
We are the woodlands—hearken to our wail!
Our poplars trembling and our maples sighing,
Our great oaks bowing, as before a gale,
Our pines all sorrowing and our aspens dying,
Our sycamores with terror growing pale,
All mourn thy flight. Oh! turn to their embraces,
Nor let the sunshine gloat upon their vacant places!

O, mighty spirit, speeding, ever speeding!
We are the hills and valleys thou hast loved!
Here rest your aires, their dead hearts freshly bleeding
Beneath thy flight, while they lie unremoved!
Above their shrines dull foreign herds are feeding,
And glides the grating ploughshare unreproved.
Oh! turn again—repel the foe's advance—
Rebuild your midnight fires, and weave your warlike dance!

O, mighty spirit, fading, ever fading!
We are the springs and brooklets, rivers, lakes!—
We miss your maidens—miss your children wading
Along our sands and pebbles; and where breaks
Our lightest ripple now, it dies upbraiding
The lonely marge, and every fountain aches!
Your light canoes lie warping on the shore,
Half-buried in the sand! Oh! turn to us once more!

Poems. By Alexander Carlile. (Hall & Co.)—By the preface it would appear that part of this book was written a quarter of a century since. By the name, and the fact of the work being dedicated to the Duke of Argyll, we may safely set the verses down as of Scotch parentage. The volume is like many other volumes which we have to notice,—rather a collection of poetical thoughts than a collection of poems. There is a want of story and subject. We have a good roomy shop and some one at the counter,—but no goods. Lines on the cholera and verses on the comet may pass, but they cannot establish a reputation—charm Mr. Carlile never so wisely;—"God in Nature" is full of religious feeling, but so was Tate; "Deity in Man" is eminently spiritual, but so was Brady. In poetry, such lines as these, well finished and poetical as they are, must ever

take the same place that the second-rate essay does in prose. The mere power of writing rhyme, of discovering similes, and using figures, is just what a knowledge of brushes and colours is to the artist. Such knowledge has made many a colourman rich, but never made one artist famous. A young poet studies flowers, and skies, and trees, and proves his knowledge by putting certain pretty fancies in verse; but they are only testimonials of merit—and merely induce us to give him a hearing. After a few years the man destined by Fortune for promotion gets tired of showing mere feats of strength, and prepares to grapple with the real difficulties that threaten him as he toils on to fame. But if, after twenty-five years of solid writing, our poet still writes lines to cherry-trees in blossom, and murmurs about evening stars, his poetical stamina is of the weakest. Mr. Carlile is one of those men who imitate Thomson—in adopting a certain inflated language, which is supposed by its length and pomposity to be more poetical than sober Saxon. With him a gun is "a fatal tube," a doctor is "a chirurgeon," and stars are "the orbs of heaven."

History of my Life—[Histoire de ma Vie].

By George Sand. Third Part. Chapter 24, &c. Feuilleton of *La Presse*.

Madame Dudevant's revelations increase in interest as they proceed; but they make us increasingly sad, rather than sympathetic:—since, as she approaches our times, and deals with her appearance in the world of letters, she becomes more and more fragmentary,—more and more perverted in her confusions of right with wrong,—more and more solemn in preaching responsibilities as the theory of her life, while her accounts of her own practices afford only so many examples of responsibility condemned. We have never seen unhealthiness of mind and unwholesomeness of morals more clearly illustrated than in Madame Dudevant's confessions; and this when she is most solicitous to prove herself a prophetess,—a woman, whose life has been arranged on a system of higher and wider virtue than ordinary women arrange,—an artist, whose art came to her by chance,—a philosopher, whose philosophies are natural and unobtrusive. The self-delusion of gifted persons is always painful to witness.

Of Madame Dudevant's marriage, so innocently made by chance, some particulars were given in our last notice of her *History*. It was there mentioned, too, that she had not been long married when both she and her husband seem to have become tired of the compact. Her intimate friends, and her illegitimate brother, who was good company when he was not tipsy, annoyed the bridegroom. The bride returned the compliment, by disliking her husband's mother according to the usual fashion of strong-minded daughters-in-law. Madame Dudevant the elder—

was a person as freezing as she was frozen. * * Not that she was unamiable. She was to appearance gracious—*savoir vivre* standing her in the stead of real grace. But she really loved nobody; really interested herself in nothing, except herself. She had a pretty soft set of features on a flat, bony, square, wide-shouldered body. The face inspired confidence; but the face alone is not an index of character. On looking at her dry and hard hands, her knobbed fingers, and her large feet, it might be divined that they belonged to a nature without charm, without delicacy, without impulses, without return of tenderness.

Madame Dudevant the elder, continues our merciless historian, had bad health,—drugged herself with nostrums—spoke with a voice like that of a dying woman—would not be induced to take proper exercise—and, in winter, kept

herself warm by wearing as many petticoats as a sonnet has lines. But her fourteen garments would not give roundness to her figure.

During her residences at Nohant our historian, as young wife, managed to affront the provincial aristocracy. She and her husband chose "to receive" more indiscriminately than was the mode; and on the ferment excited by this, the Lady, instead of taking patience, took pen, and indited a sarcastic ballad, which did little, as may be supposed, in amendment of her popularity. She was not much more successful, she tells us, in the character of housekeeper, to which M. Dudevant wished to reduce her,—and devotes many mysterious paragraphs to a seeming apology for her husband, who was not miserly, she assures us, so much as over-minute in his money affairs. Her illegitimate brother, who was domesticated at Nohant with his family, was a drunkard, and used to come and weep in her room during the whole night after one of his orgies. With a view of escaping from marital constraint, and of withdrawing her children from bad examples, Madame Dudevant assures us,—convinced that no opposition would be made to her departure from Nohant, provided she asked for little aid from the cash-box,—the Lady resolved on repairing to Paris, there to find better examples for her children, and a more congenial life for herself;—there, also, to earn her own subsistence. The steps by which this measure was carried out, and her notions of "a calling," are told by our historian in some of her most singular paragraphs. Never, if we are to believe her, did a *Griselda* set up on her own account more humble at heart, more modest in expectations. The instincts which had made her loathe the routine of country house-keeping, had suggested to her, at first, nothing higher in the way of alternative than the decoration of Spa-ware; but her painted flowers and birds, when sold, hardly covered the expense of the materials. She at one time thought of taking up millinery, after the example of her mother, (who, by the way, sinks out of sight from the moment of her marriage,) but she had not capital enough to enter on bonnets and caps. Meanwhile, she established herself on—

the Quai Michel, in one of the garrets of the great house, which is at the corner of the Place, at the end of the bridge, just opposite to the Morgue. I had three clean little rooms, opening on a balcony, which commanded a long reach of the Seine, and from which I could study the gigantic monuments—Notre Dame, Saint Jacques de la Boucherie, the Sainte Chapelle, &c. I had sky, water, air, swallows—and green on the house-tops. I did not feel myself too much in the Paris of civilization, which would neither have suited my taste nor my resources, but rather in the picturesque and poetical Paris of Victor Hugo,—in the city of the past.

Madame Dudevant, however, did not come to Paris to live a hermit-life of modest art and wholesome education of her children. Not wishing to be too civilized, she still determined to un-provincialize herself. Some of her male comrades and friends out of the province of Berri were also in Paris—like her, poor, and leading a student-life,—and keeping pace with everything that interests the young. They could study

literary and political events,—the emotions of theatres and picture-galleries, of the clubs and of the streets. The Lady calculated that she had legs as good as theirs, and a mind no less capable of improvement from town-studies. Why, then, should not she taste and try theatres, clubs, and streets with their delicious absence of constraint? She bethought herself that men's clothes, besides being less conspicuous for one with such projects as hers, were cleaner and cheaper than women's attire. Accordingly,

men's clothes she put on, to her own glee and comfort. Disguised as a student, she "mobbed it" among a party of intelligent young *Berri-chons*, and learned Paris by seeing all that men see, by hearing all that men hear, by plunging wherever men plunge, for the sake of getting artist education—of getting it cheap—and of getting it without being misunderstood or molested by the husband whose children she brought to her garret-home, there to enjoy maternal care and pious training!—The pseudonyme George Sand, which Madame Dudevant assumed, was adopted by her in all humility, and in no revolutionary assumption of the style and sympathies of Kotzebue's assassin. Her first novels were undertaken in partnership with M. Jules Sandeau. But his name presently acquired a reputation of its own, and the Lady was compelled to go alone. In reference to past confraternity and present separation, and to satisfy Madame Dudevant the elder, who was outraged at the idea of her family name being used by "commoner and poet," and being printed on the backs of books which any one could buy for a few francs,—Madame Dudevant the younger halved her old playfellow's name, and baptizing herself with a fictitious "George," came out as "George Sand." There was no idea, she protests, of recommending *stiletto-law* in so doing,—still less, any conception that her books would be read widely or prove anything extraordinary.

Strange are our historian's details of this part of her Parisian life:—and throughout them, it should be added, there is nothing on the surface to shock the most sensitive person. Beneath the surface, however, lie a mixture of sentimentality and cynicism—a real assumption of licence, modestly concealed by a seeming appeal to good feeling and common sense, more melancholy than any open defence of a life so lawless would have been.

We must give part of one of Madame Dudevant's early Parisian experiences, which is too vividly pictured to be passed in silence. She was in the gardens of the Luxembourg with her daughter when the street-battle of the *Clôître Saint-Méry* broke out—gained her garret with difficulty—pacified the little girl who was screaming with terror—and out-watched part of the night on her balcony. That was the night when fifteen of the seventeen insurgents who kept the bridge of the *Hôtel Dieu* were surprised by a column of the National Guards,—and when "fifteen of these unfortunate creatures," says M. Louis Blanc, in his *Histoire de Dix Ans*, "were cut to pieces and flung into the Seine."

The day of the 6th of June [our historian continues] was a day of awful solemnity, even seen from a point far above it, as I saw it. All circulation was forbidden; the troops guarded the bridges and the entrance of the adjacent streets. From ten o'clock in the morning until the end of the execution, the long perspective of deserted *quais* had, in the broad sunshine, an aspect belonging to a city of the Dead,—as if cholera had carried thence its last inhabitant. The soldiers who guarded the issues of the streets looked like phantoms, stricken with amazement. Motionless, and (as it were) petrified,—ranged all the way down the parapets, they did not vary by word or gesture the physiognomy of that dreary solitude. No living beings were to be seen, at certain moments of that day, save the swallows, skimming the waters with a restless rapidity, as if that unwanted dead calm had frightened them. Hours passed—hours of that grim silence, only broken by the shrill cries of the martins wheeling around the precincts of Notre Dame. Then, in an instant, the birds would hide themselves in the old towers, and the soldiers shoulder their arms, which had been piled on the bridges. Orders were given to them in a low voice. Their ranks opened to admit bands of folk on horseback, crossing each other—these pale with anger—those broken down and bleeding. Then the shut-up people came out to the windows and on the roofs, eager to plunge a look

into the scenes of horror about to take place in the *Cité*. The sinister sound had begun. The rounds of musketry, doing duty for funeral peal, became regular. Sitting on the balcony, and amusing Solange in the room to prevent her looking out, I could count every assault and every repulse. Presently burst out the cannon. Seeing, as I did, the bridge crowded with litters and biers, which came back from the *Cité*, leaving a red track behind them, I conceived that an insurrection to be so murderous must have been important; but the firing died away. * * * Then, again, came a time of silence,—then the inhabitants came down from the house-tops into the street,—and the porters of the houses, those expressive caricatures of Property in alarm, began to cry to one another with an air of triumph, "*It's over now!*"—while the conquerors, whom they had only looked at before, came back again in triumph. The King made the round of the *quais*. The citizens and the soldiers fraternized at the street corners. The army had been in earnest. It had, for an instant, believed that a second July revolution was come.

Few who read even the foregoing paraphrase will deny that the scene is painted with the hand of an artist skilled in dark tragedy. But these student days had their comedy as well as their tragedy. In the company of her *Berri-chon* playfellows, Madame Dudevant made some curious acquaintances, and encountered some amusing adventures. One day, for instance, she took a last womanly leave of the English Convent, where she had so narrowly escaped becoming a nun, in her former search for extraordinary sensations—from the Convent she went home, got into her manly boots, and joined her comrades, "the boys" of Berri, in a party, to see Debureau—the Grimaldi of Paris within and without the barriers:—

Gustave Papet [she goes on], who was the rich man, the *milord* of our *Berri-chon* association, treated all the pit to barley-sugar; and afterwards, as we left the theatre famished, he took three or four of us off with him to supper at the *Vendanges de Bourgogne*. On a sudden, the fancy seized him to ask Debureau, whom he did not know the least in the world. Back went Papet into the theatre, found Debureau taking off his clown's clothes in the cage which served him for a dressing-room, took him by the arm, and brought him to us.—Debureau was charming in his manners. He would not allow himself to be tempted by the smallest drop of champagne, being afraid, said he, on the score of his nerves, and having need of the most complete calmness for his acting. I have never seen an artist more serious, more conscientious, more religious in his art. He loved it with passion, and spoke of it as of a serious matter; speaking of himself, at the same time, with an extreme modesty. He studied without ceasing, and never became weary of study, in spite of the continual and even extravagant exercise. He was not anxious that the admirable *finesse* of his countenance and his originality of composition should be appreciated by artists, or seized by persons of lively spirits. He cared only to satisfy himself and to realize his fancies; and these fancies, which appeared so spontaneous, were studied beforehand with extraordinary care. I listened to him with great attention. He did not attitudinize in his talk; and I saw in him, in spite of the buffoonery of his walk, one of those great artists who deserve the title of Master.

Debureau, like Turner, had his Ruskin in M. Janin, who wrote a book in eulogy of his summersets and grimaces; but, like Turner, Debureau declared that his eulogist had credited him with other meanings than his own. Madame Dudevant followed up the introduction made at this student-supper, and always, she adds, "felt towards this mountebank of the *Boulevards* a great deference, the respect, as it were, due to a man of convictions and of study." We have not a doubt that Debureau was as earnest in doing his best as his friend and panegyrist describes him to have been. Such words as "religion," "conscience," "master artist," and "conviction" leave few superlatives at the service of the Balzac, Dorsals, and

other celebrities in higher walks of Art, whom our historian subsequently eulogizes. However necessary our Lady may have fancied it, to spread the purple and gold of her poetical language over a jovial supper with a Clown, her manner of proceeding amuses by its grandiloquence, and reminds us of a reported colloquy betwixt the two American transcendentalists, who went together to see Mdlle. Ellsler dance. "Margaret," said the gentleman, "this is poetry!"—"No, Ralph!" rejoined the Lady, "it is religion!"

Before this time the young wife, young mother, and young artist, who had found out that painting Spa-ware was not her vocation, but literature, had begun to try her strength among booksellers who could buy, and authors who could counsel her how best to work out her ideas. We must repeat, that Madame Dudevant declares her pretensions at authorship to have been of the humblest kind. Her friends, she implies, believed in her, but she herself was in nowise assured. Though she wished to write, rather than *knew* what to write, she waited (if the homely expression may pass) to have her genius *hatched* by some poet or other literary person more famous than herself.—

I desired to know above everything [Madame Dudevant writes] if I had some talent, fearing to mistake a taste for a vocation. M. Duris-Dufresne, to whom I had read in secret some pages at Nohant on the emigration of the nobility in '89, rated me as a great genius; but I mistrusted his partiality and his gallantry. * * He mentioned to me one of his colleagues in the *Chambre*, M. Kératry, who composed romances, and whom he gave me as an acute and severe judge. I had read 'The Last Beaumanoir,' a work very badly composed, built on a revolting subject, but in which the high seasoning of romanticism passed by favour of its boldness. * * "Your illustrious colleague is a madman," said I to my papa; "and as to his book, I believe I could write as bad a one myself. But though one is a bad author, one may be a good judge. And the work is not, after all, the work of an idiot. Let us see this M. Kératry, then. But as I live in a garret, and as he, you tell me, is an old married man, ask him to appoint an hour, and I will go to him." An appointment was made at M. Kératry's house for eight o'clock on the following morning. My eyes were as big as my fists, and I was thoroughly stupid at such an early hour. M. Kératry seemed to me much older than he really was; and his face, framed in his white hair, wore a respectable aspect. He invited me into a pretty room, where I saw, lying under a gay pink silk coverlid, a charming little woman who cast a look of languid compassion upon my stuff gown and my dirty shoes; and who did not think herself obliged to ask me to sit down. Dispensing with her invitation, I crept close to the fire, and inquired of my new protector if *Mademoiselle*, his daughter, was ill. A stupid speech, by way of beginning!—the old man, swelling with Arminian self-importance, replied that the Lady was Madame de Kératry, his wife.—"Oh!" said I, "I compliment you on your wife! but as she is ill and I disturb her, I will but warm myself, and then go."—"Pray stay an instant," replied the literary patron; "M. Duris-Dufresne has told me that you wish to write, and I have promised him to talk over your project with you; but in two words (I must be honest), a woman has no business with writing."—"If that is your opinion, we have nothing to talk about," was my reply. "It was not worth while to awake Madame de Kératry and myself at such an early hour merely to preach such a doctrine." I rose and left the room,—not out of temper, for I was more disposed to laugh than to be angry. M. Kératry followed me into the ante-room, and detained me there for some minutes to develop his theory of the inferiority of women,—of the impossibility that the most intelligent of the sex could write a good book (a 'Last Beaumanoir,' probably), and as I continued slowly departing without arguing the point, or saying anything *piquant*, he terminated his harangue by a phrase in Napoleon's style, meant to finish me utterly. "Take my word for it," said

he gravely, while I was opening the last gate of the sanctuary, "do not give the world books, but children."—"Upon my word, sir," said I, bursting with laughter, and shutting the door in his face, "you can keep your counsels for your own guidance, if you think proper!"

The above, it will be owned, was a tolerably neat *exit* for a neophyte unaccustomed to the stage, and waiting to be accredited by those able to speak and willing to assist. The sally, even in the artist's days of humility, was noised about, and made more piquant in the circulation. Madame Dudevant declares, on her honour, that the *mot*, as she repeats it with its emendations, was made *for*, not *by*, her. With other men of letters and of art she presently "got on" better; and some of her characters must be henceforth incorporated with the literary and artistic history of France, so often as that shall come to be written. Here, for instance, are extracts from reminiscences of a romancer worthier of attention than M. Kératry. After speaking of Balzac—his self-admiration and self-occupation—astounding, yet consistent with a certain kindness to other persons.—

Balzac was living then [continues Madame Dudevant] in the *Rue de Cassini*, in a gay little *entresol*, hard by the Observatory. * * One fine morning, after having advantageously disposed of his "Peau de Chagrin," Balzac took a disgust to his *entresol* and decided on quitting it. By an afterthought, however, he contented himself in metamorphosing his poet's chambers into a set of *boudoirs* fit for a fine lady of rank; and, one day, he invited us to come and eat ice beneath his walls hung with silk and fringed with lace. I was thoroughly diverted.—I could not think that this passion for idle luxury could become a serious affair to him, and fancied it merely a passing fancy. I was wrong,—these necessities of a coquetish imagination became the tyrants of his life, and to satisfy them he would even sacrifice the common elements of everyday life. Thenceforward, he lived more or less in the same style.—sometimes in want in the midst of this magnificence, going without his soup and coffee rather than his plate or Indian china. Reduced, soon, to fabulous expedients for not tearing himself from the toys which were the delight of his eyes—a fantastic artist, or rather child (with a child's dream of gold)—he lived, so far as his brains went, in a fairy palace. Being a resolute man, all the while, he accepted voluntarily every sort of anxiety and suffering in preference to compelling himself into realities which forbade his holding fast some part of his dream. * * One evening, when we had dined with Balzac (the dinner was, odd enough, only, so far as I recollect, a *bouilli* of beef, a melon, and a bottle of iced champagne), he must needs put on a fine new dressing-gown, to exhibit himself in it with a joy positively girlish; and he chose to come out in it, waxlight in hand, to conduct us as far as the iron gate of the Luxembourg. The hour was late, the place deserted, and I pointed out that he might be murdered as he went back home. "Not I," was his answer; "if I meet thieves they will either take me for a madman and be afraid of me, or for a prince and respect me."—It was a beautiful calm night, and so he walked along with us, carrying his lighted taper in a beautiful candlestick of wrought *vermeil*, talking, as he walked, about the four Arab horses he was going to have presently,—which he never had; but which, during a certain period, he absolutely believed himself to possess. He would have walked with us to the other end of Paris, if we would have let him.

So fine an analyst as Madame Dudevant might have seen that this exquisiteness in extravagance, this disproportionate appreciation of toy and luxury, were part and parcel of Balzac's special genius. There is hardly one of his tremendous tales which does not turn on crime or sorrow caused by the hunger for money or the passion to possess. 'Le Père Goriot,' 'Les Parents Pauvres,' 'Eugénie Grandet' could not have been written unless their writer had possessed that *gusto* so wondrously imper-

sonated by Ben Jonson in his *Sir Epicure Mammon*,—so impossible to explain or to defend to those who have it not, but which "penetrates the paste" (to adopt a foreign idiom,) of which Beckfords, Bernalis, Balzacs, D'Orsays are made.

We must leave other of the full-lengths and miniatures, sketched by Madame Dudevant while narrating her entrance into the world of Art and authorship,—since her own difficulties and inconsistencies are too instructive not to claim a word. What and how she wrote, published, became famous, we need not tell. Penalties attach themselves to celebrity,—and Madame Dudevant delivers her experiences in a *tirade* against impostors and "vagrant persons," illogical, to say the least of it, in one whose celebrity was almost coincident with her creation of such a miscreant hero as *Tremmorin* 'Lelia.' She took up letters as her vocation, she assures us, simply to add to her fortunes, and in order that she might live an obscure life of independence and of leisure. By not a word, phrase, or epithet does our heroine admit that her first efforts in authorship were, as works by a woman, open to question, censure, and rendering her liable to avoidance or to inquisition. Judging from her own phraseology and the high-blown wonder expressed on the occasion, "George Sand" might have started in print by nothing more conspicuous than "Meek facts concerning lambs," "The Dove at home," "The Thrifty Ant rewarded,"—or some nursery story of peace, good-will, household order, and homely morals. But, entirely forgetting the hardihood of her appeals to public curiosity, Madame Dudevant now "confesses," with the air of a Sister of Charity who has been imposed upon. Her money was begged from her as fast as it was made, her leisure was laid waste by malignant or rapacious intruders. Priests forced themselves in, anxious to convert her,—misunderstood females entreated her to get them engaged at theatres,—social reformers bombarded her with schemes for the renovation of society,—poets of the people came and begged, threatening that if money was not sent they would commit suicide.—One of these, by the way, when beneficently sought out in his garret gave no sound and sign of life,—and on the door being burst open by Madame Dudevant and her emissary, the wretch was found eating sausages! Then, there were English tourists who arrived to scoff, to stare, or to sympathize (note-book in hand),—some of whom Madame Dudevant mystified by saying unintelligible things to them. Never, in short, have the pains of notoriety in authorship and Art been tabulated with more animated earnestness than by our autobiographer. But is the earnestness reasonable?—is the animation real? Did not our authoress reflect that before she put on "doublet and hose" it might have been just as well for her to have eaten fern-seed, which, as all students of the Black Art know, makes its eater invisible? Failing such protective spell, the separated wife in man's clothes, who was once in the theatre ogled, because of her presumed sex, by a retired actress (Mdlle. Leverd),—who another night very nearly got into a brawl there with the *claqueurs* in the pit,—and whom English travellers could describe as having seen her among the crowd in a prison-yard on the morning when the convicts were marked for the galleys,—could not take her pleasures, and pass her days, and write her defiant, passionate novels with impunity.

The sequel to Madame Dudevant's history of this period is in logical accordance with its commencement. By way of completing her artist's education, extricating herself from the toils of life which she had not foreseen,

and doing her duty by those who were to come after her, Madame Dudevant broke away from Paris,—leaving her children somewhere, to be cared for somehow,—and undertook in joyous company that excursion to Venice to which we owe some of her most charming pages, some of her least objectionable novels, and some of the most glowing, breathing, descriptions of the “sea Cybele” ever put forth. We must refer the reader to the “History” for the Lady’s recollections and details,—for her naïve account of the manner in which, finding herself penniless there (owing to the non-arrival of remittances from Paris), she suddenly improvised a friend and banker in need, who proved an old French acquaintance,—and for a hundred other touches and traits, the like of which we have not fallen upon in any autobiography, male or female.

The Private Journal and Literary Remains of John Byrom. Edited by Richard Parkinson, D.D. Vol. I., Part II. Printed for the Chetham Society.

THE interest of this “Journal” lies in its being a genuine record of a mode of life long since passed away, and in the daily gossip of men who have become to us mere names, epitaphs, and monuments:—it is Asmodeus taking off the lids of coffins, instead of the roofs of houses, and showing us what their owners did when they were walking about in the world without a thought for those who should come after them.

The details here recorded are for the most part trite and trivial in the extreme:—“flies in amber” are mighty and curious potentates compared with the insignificance of the facts thus carefully preserved and chronicled in short-hand. Nothing but that strong and universal love of gossip and hearing about the private concerns of other people—which everybody feels and everybody repudiates, and which, in spite of its evil name, has a root in human sympathy—could carry a reader through a dozen pages of this Journal. For actual information upon contemporary history the details are too slight to be of any use:—as straws, to show the way the wind blew at the time, the style of thought and opinion that was current amongst educated people—as a little candle that has been discovered alight after the lapse of more than a century—it has the value of a curiosity; but the reader must bring his own interest with him or he will find but little in these pages. Dr. Byrom was in his day a man who enjoyed consideration for his learning, his literature, his social qualities, and his sterling excellence of character. He was one of the worthies of his native place, Manchester, where even yet, amid the din and struggle of an entirely new order of men and interests, he is still recollected with affectionate pride and respect. His library was a collection of rare and curious books, and his poetical effusions had great success in their own day, and whilst he was yet alive to enjoy it. They are, generally speaking, far too mild and diffuse to take much hold upon the feelings of the world now, for it has been lifted, entirely and for ever, out of the region of pastoral sympathies. Still, the poem that made his reputation,—

My time, O ye Muses, was happily spent
When Phoebe went with me wherever I went,—

cannot be read without pleasure, for the sake of the vein of genuine humour that runs through it, and the half-pathetic, half-comic, appeals to sympathies which outlive all the disguises of dress and differences of manners. One of his poems has passed into a proverb, which everybody quotes upon occasion, though few are aware that Dr. Byrom was the happy originator of “The Three Black Crows”! The great curi-

osity and point of interest in this Journal is to watch the small items of every day which went to build up so excellent and honourable a life; it is like watching the growth of one of those coral islands in the tropics built up before one’s eyes by the most insignificant of insects, in the minutest parcels, which in themselves are scarcely visible. Take the following extracts at random from his short-hand Journal, which is a specimen of the usual average of days and hours.—

“Thursday, 29th, [May]: about ten to Barkway, dined there upon tongue; thence to Cambridge; Mr. Houghton came to us, and we went through Trinity to St. John’s, at Houghton’s. Mr. Arden came to us, and they supped at Houghton’s; then we went to Trinity and heard the speech for 20th May, *Porsonii, Barrovi, Bentlei*; walked with the Fellows, went to the Lodge after supper and supped with Dr. Bentley and sat there till eleven o’clock, and he told me stories about Dr. More, Sam. Clark, Is. Newton, Jug; thence at eleven to St. John’s, where Hall was at Houghton’s chamber with Arden.—Friday, 30th: a bad night of my pains; Arden and Houghton came to breakfast with us; they went to see King’s Chapel and I lay in bed till near noon, and then we went to dinner at Mr. Arden’s, mackerel and mutton steaks in papers like letters; then we walked out to see Trinity Chapel and we all drank tea.”

There are in this volume notices of Bentley and his trial with the Bishop of Ely about Trinity College and the abuses alleged and the right of visitation. Byrom was an intimate friend and staunch partizan of the Doctor, and those (if any still there be) who feel an interest in the sixty-five articles presented against him, may find abundance of gossip in these pages concerning the case as it progressed.

But the public interest was much more excited by the appearance of a dramatic extravaganza called ‘Hurlothrumbo,’ which had an immense success. Dr. Byrom furnished an Epilogue; it was one of the greatest theatrical hits on record. “The Westminster scholars at their election made verses on ‘Hurlothrumbo.’ I see here a new book against Mr. Pope, with a dialogue in it between Hurlo and Death; in short, who but Hurlothrumbo at present?” How many of our readers ever heard of the author or his play? Here is some account, however, of that which convulsed with laughter our great-grandfathers and great-grandmothers, who in those days were fashionable young dandies and beautiful fine ladies.—

“As for Mr. Johnson, he is at present one of the chief topics of talk in London, Dick’s coffeehouse resounds ‘Hurlothrumbo!’ from one end to the other. He had a full house and much good company on Saturday night, the first time of acting, and report says all the boxes are taken for next Monday, and the quality they say expect an epilogue next time (there being none last) from Mr. B.—(Byrom). It is impossible to describe this play, and the oddities, out-of-the-waynesses, flights, madness, nonsense, comicities, &c., but I hope Johnson will make his fortune by it for the present. We had seven or eight Garters they say in the pit; I saw Lord Oxford and one or two more there, but was so intent upon the farce that I did not observe many quality that were there; we agreed to laugh and clap beforehand, and kept our word from beginning to end. The night after Johnson came to Dick’s, and they all got about him like so many bees; they say the Prince has been told of Hurlothrumbo and will come and see it; he said he would call on me to-day, but he has not. I shall get him to vary some passages in it if I can that from anybody but himself would make it an entertainment not quite so proper for the ladies, and I would have our ladies here see it because they know the man; for my part, who think all stage entertainments stuff and nonsense, I consider this as a joke upon ‘em all. Mrs. Hyde must let the brother teach, for Hurlothrumbo as the matter stands will hardly be quitted while it brings

a house, and consequently more money into the author’s pocket than his teaching would do of a long time. I think it all one which brother teaches. Let our young lady learn of him; but, however, I suppose Johnson himself may be down as soon as this whim, as your bishop says, is over. * * Am just come from the latter part of Hurlothrumbo, which I had not seen of many nights; there was much company and fashion there, and to-morrow it is to be acted again for the fifteenth time running. Johnson dines with the Duke of Montague, Duchess Bedford, Lord Walpole, &c., and will have him print his play and they will get him subscriptions enough; he gets money every night more or less, and can’t think of anything else to be sure while this lasts. Several ladies have been there several nights together, and you would hardly be qualified for conversation, say the folks, if you had seen Hurlothrumbo, could you a thought it? ‘Tis a most unaccountable thing, or one might send some account of it; but when I have heard a few more of the learned remarks which the world makes of it, you may have ‘em if you will.’

Further on there is an account of his friend Mr. Hall, who having to go through some surgical operation “bore it most heroically,” and “joked upon ‘Hurlothrumbo’ whilst it was a-doing”—indeed, ‘Hurlothrumbo’ seems to have been the cause of much wit, or attempt at wit, in everybody at the time. The dedication to the ‘Lady Delves’ is curious as showing the extent of audacious personality which might be ventured upon when the object was to administer flattery. It is too long for quotation, and is chiefly a list of ladies of quality and the peculiar charms and virtue in which they excel, which would raise a blush in the Book of Beauty. The concluding sentence may be taken as a specimen of delicate adulation,—“If every pore in every body in Cheshire were a mouth, they would all cry out aloud, God save the Lady Delves!” Johnson, the author of this precious piece of extravagance, was a fashionable dancing-master and a *protégé* of the Duke of Montague,—he ever after kept the *soubriquet* of “Lord Flame,” the name of the chief character in the piece. He retired in his old age to a village near Macclesfield,—but whilst the neighbouring gentry considered him a man of wit and humour, the country people called him “Maggotty Johnson!” Here is an entry of one of Byrom’s pupils, inserted as usual amid the daily items of breakfast, dinner, and other engagements usual in his diary.—

“Candlemas Day, 1730, Wednesday, 4th, eight o’clock: Abbot sent for me to breakfast, went there at nine, Mr. Gibbon had appointed to come there to begin shorthand, which he did: Mr. Gibbon of Emmanuel (Mr. Law’s pupil) began Candlemas day, 1730. Dined in Hall, very ill-got dinner, &c.; after dinner drank tea at Dr. Smith’s.”

—Mr. Law was the author of the ‘Serious Call,’ and was a college friend of Dr. Byrom’s. There are several notices of Gibbon:—here is a curious one.—

“To Gibbon after five, but Mr. Law said he was gone to the West. Club; I asked him who taught him writing? He said it had cost much money, that he had learnt also of Leech the famous clergyman.”

“Shrove Tuesday: Emmanuel, Gibbon a lecture, began to have some hopes of his writing.”

Dr. Byrom seems to have been far from suspecting the future celebrity of his pupil, for a little after occurs the observation, imbedded as usual amid the inevitable record of his daily bread and daily outdoings, “thence to Emmanuel, Gibbon had done nothing,—what a pity he should be so slow for Law’s sake.” Here is an entry concerning another of his pupils, who certainly made a good use of his short-hand.—

“Sunday, 15th, 1735: I called upon Dr. Smith this morning I think, who said that Horace, son of Sir Robert Walpole, would learn shorthand, and I called upon him according to appointment at dinner time and dined with him in the Hall and sat on the

inside of the table, and after dinner walked with him in the court."

A few days after follows a notice, "Mr. Walpole and Lord Conway began;" and how they went on readily, and seemed pleased with it. There are in this volume, as in the former one, innumerable allusions to persons and families, which will interest those whom they concern.

Studies on the Peloponnesus—[*Études sur le Péloponnèse*]. By E. Beulé. Paris, Didot Frères.

THE Peloponnesus has been so often explored, to trace its sites or muse amidst its ruins, by the archaeologist, the architect, and the philologist, that it is scarcely possible to say much that is new upon the subject. Yet the travels of all who have examined it, whether severely accurate in the determination of the true sites of ancient cities, interesting for the description of its remains, charming for their skill in depicting its scenery, leave much that requires to be filled up in an æsthetic point of view. The older travellers were concise to obscurity on points now of the highest interest:—the elaborate plates of Stuart, of the Dilettanti Society, and of the French Expedition to the Morea, belong to the domains of science, and are accessible to comparatively few.

Greece, artistic and literary, — its former glories of Art revived, and those of Song recalled, amidst its present scenery, — has rarely, if ever, received a more graphical description than from the pen of M. Beulé. The reader follows him, Pausanias in hand, from city to city, and listens to the sometimes garbulous, but always interesting, descriptions of the old *exegetæ*, or "guides," who conducted the Roman traveller over the temples and dilated on their artistic treasures. Of course, their descriptions are judiciously pruned, for the credulity even of Plutarch was tried and satiated with their prolix fables; but the leading points are steadfastly kept in view:—the principal edifices and noblest works of sculpture, painting, and architecture are recorded. M. Beulé has prominently shown the merits and distinctions of the two great schools of Sicily and Corinth, which shed such a halo of lustre over Greece in her decline; he has also vindicated the claims of Sparta to high excellence in the Doric arts. M. Beulé has undoubtedly carried his conclusions to their furthest limit; still it is impossible to deny from the existence of the Chalko-oikos, or Brazen Shrine, at Sparta, the bas-reliefs of which, the work of Gitiadas, are so accurately described by Pausanias, the existence of works of sculpture of great excellence as early as the sixth century B.C. Nor was Gitiadas the only sculptor of Sparta; others, as Bathycles and Doryclidas, embellished their temples with statues of considerable merit; and although the Doric school never attained the elevation of sentiment and excellence of form of the Athenian, there can be yet no doubt that Sparta, like its rival, by no means disdained to ally Religion and Art. As in Mediæval Italy, so in Greece, sculpture and painting were the religious necessities of every state, and the laws could only guide their direction, and not entirely suppress their growth. To show that Sparta was not morose, but severe, M. Beulé has traced at some length the history of Spartan poetry; and has shown that, besides Tyrteus, who is claimed by Athens and Laconia, the poets Terpander and Aleman sang to the Doric flute and in lyric strain to the ears of Spartan youths. This poetry is distinguished by its appealing to the nobler sentiments of duty and patriotism, rather than to the tender feelings of

intellectual or sensual love which was so popular with the Ionian school. It has a rough vigour of manly feeling,—an exalted tone, mingled with traits of heroic melancholy. The Fine Arts of Sparta have, however, perished; and scarcely any remains are left to tell the story of the numerous fanes and public edifices which before the time of Lycurgus decorated the warrior city of Greece. Of the plastic art there are no important examples; and a few sepulchral tablets either show a rude and primitive type, or else the decay of Art. Even of its ceramic products nothing is known; and the celebrated *cothons*, out of which the Spartan soldier drank his turbid water, are unknown, except by the writers of Onomastica. In the glyptic efforts of gems and coins Sparta certainly never excelled. No known coins of undoubted authenticity can be traced higher than the age of the Ptolemies; and although the doubtful coin of Cleomenes, with the rude Dædalian type of the armed Apollo of Amyclæ, might convey some idea of the older statues of the Spartan temples, if it were true, the real numismatic art commences with the currency of the second century B.C., contemporary with the Achaean League, when all that was excellent had disappeared.

The chapter of M. Beulé on Corinth is very interesting. There tradition has recorded the history of the arts,—the invention of the plastic in terra-cotta by Dibutades,—the *toresute* or inlayers, who worked in the precious woods, veneering them with ivory and the precious metals,—the celebrated works in bronze, and the paintings of her school. To Corinth, Art was part of her existence, and shared with the carrying trade her deepest solicitude, for Corinth was the Venice of Greece. The introduction of the arts of painting and sculpture into Italy, the result of the flight of Demaratus, when that exile, flying from the Cypselids, carried with him to Tarquinia his sculptor Eucheir and his painter Eugrammos, exhibits the extended relations of Corinth in the west, while her Tyrants, bearing the same name as the contemporary Egyptian princes, show her connexion with the south in the sixth century B.C. Her famous works in bronze, indeed, have not escaped the rapacity of the Roman conquest; but till the present time her vases, and the terra-cottas of some of her ancient sepulchres, are disinterred by deep excavations made in the Hexamili or Isthmus. The products of the same Corinthian potters have been found in Sicily and Italy; and there can be no doubt that Corinth had established an active trade in works of Art with the Greek colonies all over the Mediterranean. So famous were these works in antiquity, that the soldiers sent by Julius Cæsar to the city then deserted, to form the Colonia Julia of Corinth, instead of cultivating the lands, occupied themselves more profitably in the plunder of the ancient sepulchres. The Necrocorinthia, or objects extracted thence, filled at the time the rooms of the Roman nobility, in Rome itself esteemed like Palissy or Sèvres ware at the present day. The vases found there are of the oldest style, some few indeed more advanced, but all sufficient to show that in the art of painting ancient terra-cotta ware Corinth was inferior to none of the contemporary states of Greece. Of her numerous edifices, the principal remains are those of one temple attributed either to Athene or Neptune; but the currency of the Corinthians, the didrachms called "colts" from the appearance of Pegasus on one side, form a series the largest in number and most beautiful in execution of the States of the Peloponnesus, and show the attainment of great excellence in the glyptic art. The condition of Corinth, transporting her

vessels over land from the Corinthian gulf to the Ægean, cultivating the arts and commerce, plunged into dissipation and luxury, warring by her mercenaries, and holding by her neutrality the balance of power in the Peloponnesus, has been succinctly but clearly traced by the author. The literary sources of information are well contrasted with the scenery and the state of the ruins.

The work is well worthy of translation, and forms an excellent guide to the Morea. M. Beulé's name is new indeed as an archaeologist; but he has been trained in the school of Athens, the pupil of M. Le Bas, is the successful explorer of the ruins of the Acropolis, and the successor of M. Raoul-Rochette in the chair of Archaeology in France. His enthusiasm for the Beautiful in Art and his judgment for the sound in learning are happily blended. Without the affectation of discovering novelties, he has really impressed upon his work much of that judicious appreciation and criticism which were so pre-eminent in the minds of Winckelmann and Visconti.

A Memoir of Field-Marshal the Duke of Wellington: with Notices of his Associates and Opponents. By J. M. Wilson. 2 vols. Fullarton & Co.

WE may say of these volumes, as a Cockney said of the Pyramids—they are very big. We may add—they are worthless. The first is anonymous; the second bears the name of Mr. John Marius Wilson. We conclude, therefore, that they form a re-issue of a work which has appeared in "parts." But from their imposing size, their elaborate title-pages, their pretentious preface, and array of portrait-illustrations, it is clear that they are offered as the life of the Duke of Wellington.

The preface, indeed, affects no reserve; but claims for the Memoir an equality with "the finest works of its class." A biography was needed, superior to all preceding biographies, and Mr. John Marius Wilson assumes to have composed it. Not that he forgets the necessity of one or two modest words on points of literary manipulation; but these conscious avowals resemble neutral tints in contrast with orange and crimson. For, here is a book not too large or too small, published at exactly the right time, written "in as biographical a style as possible," enriched with rare accessories, addressed to civilian as well as military readers, and incomparably the most impartial and authentic; and yet the author thinks he has left room for an insinuation of his humility. In one respect, however, his statement requires correction. "Quotations of all kinds, wherever made, have been made formally, and with due acknowledgment." What "due acknowledgment" means in Mr. Wilson's sense, we cannot divine, unless it be no acknowledgment at all. Numbers of passages from various works are transcribed at length without reference to books or writers. In other cases, "says an eye-witness," or "remarks a narrator," covers the wholesale appropriation.

But Mr. Wilson's originality is worse than his compilation. His style, whenever he attempts "the impressive," is equal in magniloquence and want of meaning to the speeches in 'High Life below Stairs.' The "excoigitations" and "preparational cares" of the Duke allowed him "neither time nor tortuosity to counterwork" his public enemies. Masséna, while "waiting the upshot of a whirl of occurrences," was bewildered, as we may suppose; but the great English Captain was calm enough to refrain from "launching some shattering fulmination" against the alarmists of the Peninsula. His principles, in fact, were "enormously broad

and nicely delicate";—his soldiers fought with "crashing courage";—his plan of a siege "looks like the broad flash of an instantaneous discharge of most massive thought";—almost the only "blot on the broad white banner of his glory" was thoroughly "bleached out" at Burgos "by the vapours of the castle's explosion." We learn, however, that occasional shadows were cast on "the bright brilliance" of the disc of his fame. At Waterloo, also, "horrific was the retaliation" inflicted on his troops by Napoleon. Still was he "so transcendently brave, so perfectly strategic, so patient, so persevering, so ubiquitous, so Herculean, so Argusian," that "never for an instant did he cease to corruscate throughout the field" even when "the crash of collision with the columns of the Imperial guard had been struck."

With such a book criticism is unnecessary.

OUR LIBRARY TABLE.

A Historical and Critical Commentary on the Old Testament, with a New Translation. By M. Kalisch, Phil. Doc., M.A. *Ecodus*, English edition.—The same, Hebrew edition. (Longman & Co.)—Commentators on Holy Writ naturally divide themselves into two classes: those who regard principally the illustration of the text by the aid of information calculated to call out the precise meaning of the words used, and especially of those descriptive of manners, customs, and natural objects; and those who apply the text doctrinally. The two classes are apt to disparage each other; but this is unreasonable. Each is useful in its place, the thorough understanding of the text being the proper basis and foundation of both. Without that, the doctrinal commentator is occasionally misled into strange errors, and the literal commentator is sure to go wrong. The labours of Dr. Kalisch belong to the former class, and deserve high commendation. Beginning with that book of the Bible which presents to us the organization of the Hebrew Commonwealth, he has entered deeply into the spirit and meaning of the laws given to the chosen people, endeavouring also to explain the peculiar manners and customs to which so many of those laws apply. As a *résumé* of all that has been written upon the subject, with additional information derived from Rabbinical writers, and the publications of the latest travellers in the East, the book is highly to be commended. The comments on the Egyptian plagues, on the Mosaic laws, on the furniture of the Temple, and on the dress of the ministers, are well worthy of attention. The book deserves a place in the library of every theologian, and the author merits every kind of encouragement necessary to induce him to proceed with his important task. We would recommend him, however, to moderate his occasional fondness for bringing forward prominently the failures and absurdities of those who have gone before him. Nothing is gained by indulgence in asperities. Establish and make known the truth, and error dies of course.

Internal Evidence of the Genuineness of the Gospel. By Andrews Norton. (Boston, Little; London, Trübner & Co.)—A *Translation of the Gospels, with Notes.* By Andrews Norton. 2 vols. (The same publishers.)—Mr. Norton was at one time a Professor of Sacred Literature at Harvard. These works are published posthumously, and are all more or less incomplete. The first of them is an answer to Strauss's 'Life of Jesus,' which proceeds upon the principle that the Gospels are genuine books, but are not inspired. His answer to Strauss is further supported by the other work, which contains a new translation of the Gospels, with notes. Probably many people will think that Christianity is likely to suffer quite as much damage at the hands of Mr. Norton as at those of M. Strauss. Fortunately, we are not obliged to enter into the question. An announcement of the books will direct to them the attention of those to whom they may be useful.

Ballads: Romantic, Fantastical and Humorous. By William Harrison Ainsworth. Illustrated by John Gilbert. (Routledge & Co.)—One-and-twenty

years ago those who considered 'Rookwood' a *nonpareil* among strong romances, hailed Mr. Ainsworth as being a redoubtable ballad-singer,—and 'The Twice-used Ring,' 'The Churchyard Yew,' 'La Gitanilla,' and other snatches of song which set off Turpin's wondrous ride, were cited seriously in support of such praise. Subsequently came 'Crichton,' with its lyrics, smacking of old-fashioned French reading;—then 'Jack Sheppard,' with its ditties in Newgate jargon. These songs had passed into "dumb forgetfulness" (with the exception, perhaps, of a Rogues' Melody or two sung where rogues consort), but their popularity at the time of their appearance justifies Mr. Ainsworth in collecting them. How far they will enjoy a second "spring" of favour is doubtful. To us, they reveal variety of intention, but little expressive power. The burden of more than one lay is calculated to catch the ear,—while the lay itself does not rise higher than opera-book poetry,—and the language thereof is a strange jumble of Saxon and Johnsonian English. One example will suffice. We cannot fancy a writer with real melody in his soul, indulging in such platitudes as those marked by us with italics in the following excerpt from the 'Ballad of the Beard.'—

In masculine beauty, or else I am wrong,
Perfection consists in a beard that is long;
By man it is cherished, by woman revered,—
Hence every good fellow is known by his beard.

Barbarossa, and Blackbeard, and Bluebeard, we know,
Let the hair on their chins most abundantly grow:
So did Francis the First, and our Harry the bluff,
And the great Bajazet had beard more than enough.

Now the faces of those bearded worthies compare
With the faces of others *divested* of hair;
And you'll very soon see—if you've got any eyes—
On which side the *superiority* lies.

"Divested" and "superiority" are well-sounding words enough, but they belong to the classical dictionary of the street-poet; and Mr. Ainsworth's frequent recurrence to a like phraseology has reminded us, while we have been passing through his book, of that most droll of sad ballads which we once followed down Long Acre,—in which two lovers on the sea-shore were lamented, as having been surprised and "drown-ded"

All by the tidal wave.

To sum up:—there is no song in this neatly-printed volume in right of which Mr. Ainsworth can take a place among the song-poets of England.

Familiar Words, as affecting the Character of Englishmen and the Fate of England. By David Urquhart. (Trübner & Co.)—It is Mr. Urquhart's desire that no Englishman should speak without consulting a dictionary. Tracing words to their derivations, he finds that we are a falling people, because we allow custom and history to mould our forms and speech, instead of lexicons and Greek or Roman grammars. Thus, says Mr. Urquhart, "religion" comes from the Latin verb "to bind," and designates the binding of man by his faith to his duties,—not to all duties, but to those "that in modern English language are political." Fixing on this discovery as a point of departure, he proceeds to insist that "politics" signified, in Greece, "the knowledge of what it was proper and fitting that the state should be." Thence, as far as we can discern, Mr. Urquhart's only inference is, that "Religion is fruitless faith, and policy is lawless justice,"—an epigram which hides under its mystery the insinuation "what fools we mortals be," because the object of Mr. Urquhart's book is to prove that Great Britain is sure to be destroyed unless she call on "the few who sorrow and labour" to save her. It is impossible for us to establish any legitimate connexion between the derivations alluded to and the conclusions which follow them. Mr. Urquhart admits the difficulty when he instances the term "freedom," which "is so pre-eminently mystical, anomalous, incoherent, and contradictory, that the brain is rendered dizzy by attempting to fire it." We should say that it is unnecessary "to fire" any word, especially at the risk of such an explosion. But the author means that "freedom" signifies a condition in which man is free from pain, from guilt, &c.; not supposing the idea of freedom as a condition in which we are free to act, free to believe, to read Mr. Urquhart's disquisitions, or to shut them up.

From this subtlety we wander with Mr. Urquhart to classic ages, and to allusions which baffle our etymological vision. We forget who said that, because the word "gin," with an "n" affixed, signifies in various dialects a woman, a snare, an intoxicating spirit, and a demon—all women, fiends, liquors, and inventions are indifferently bad. Mr. Urquhart ejaculates fervidly against the division of labour and the distinction of separate interests. "To subdivide a man," he tells us, "is to execute him, if he deserves the sentence—to assassinate him if he does not. The subdivision of labour is the assassination of a people." But would he undertake to spin in the Highlands, to dig coals in Durham, to milk cows in Devonshire, and to write essays everywhere at the same time! Mr. Urquhart seems to have no clear idea of his own vocation.

Anna Clayton; or, the Mother's Trial. A Tale of Real Life. (Boston, French & Co.; London, Low & Co.)—From an extensive experience in novel reading, we can assert that the great majority of stories professing to be of "real life" might be more truly called tales of Bedlam. We have seldom read "a story of real life" without feeling thankful that both the scenes and the people were safely shut up between two boards, bearing on their back a gilded and lettered warning to the wary reader not to meddle further with the "realities" within. 'Anna Clayton' is the reprint of a very vulgar American story, intended to warn the world against the wickedness of Catholics in general, and of Catholic priests especially. It is one of the coarsest stories of this kind we have met with, and has not even the redeeming quality of being amusing. Some of the scenes are laid in England, and the English priests are made to talk a peculiar dialect, composed of American provincialisms, Irish peculiarities, and the remains of murdered grammar. Bernaldi, the family confessor, after kidnapping two children to confine them in a monastery, in order to appropriate their fortune to the Church, is made thus to address the little boy on consigning him to "Father Francis," with a very intelligible hint to ill-use him:—"No more o' your puling round me, you young brat! I've had enough of you, I hope. As I hated your vile heretic mother, so do I hate you;—and now you have got to smart for all the bother you've been to me! Yes, and that little, pale-faced wretch of a sister of yours has got to take it now I reckon! We'll see who's master round here now!" We fear that 'Anna Clayton' will scarcely pass even with Exeter Hall readers.

The Next-Door Neighbours. By the Author of 'Temptation; or, a Wife's Perils.' 3 vols. (Hurst & Blackett.)—This is an old-fashioned novel after the most approved pattern. It is not written with a ruby pen, but with the very softest of goose-quills. The characters are all self-coloured, without any attempt at light and shadow. Lady Frank and her daughters are lineal descendants of the cruel step-mother and sisters of the old nursery stories;—Marie Montgomerie, the good heroine, is a specimen of infatuated amiability, which human nature effectually provides against ever being realized;—Mrs. Thompson and her daughters are old acquaintances,—for many generations of novels they have persecuted and oppressed the lovely and patient victims committed to their care;—Mr. Somerset, the eccentric and benevolent millionaire, has played Providence in top-boots and a thick walking-stick from time immemorial, and always with approbation;—the Lord and Lady Henry, who marry for love, are a charming young couple, and the effect of a sudden overflow of worldly prosperity is very well delineated. We suspect the authoress knows more about riches than poverty, for the description of the difficulties that attend house-keeping for two persons upon five hundred a year, are more like the imaginings of a fine lady than the effects of either experience or observation. We would impress upon amateur writers about poverty, that want of money and want of management are different things.

Sunbeams—[Les Rayons du Soleil]. (Rolandi.)—There is no objection to be made to this book. It is very moral, and all that; but extremely dull, and reads more like a French exercise than a

French story. It seems to be a book done into French by an English person, instead of a work imagined, as well as written, in French. The *tournaire* both of the style and ideas is thoroughly English.

Amy and her Mother: a Picture of Life. By Edward Whitfield. (Whitfield.)—We have read many worse stories, so far as incidents are concerned, than 'Amy and her Mother'; but the style is flat and coarse. The story is one of village life, and the actors are all in humble circumstances, but the slip-slop sentiment is the author's own; and we feel bound to say that no blame attaches to the individuals of the story, who would have been more interesting had the author not overpowered them with genteel writing.

The Baitál Páchisi; or, Twenty-five Tales of a Demon. Literal English Translation, accompanied by a Free Translation in English, and Explanatory Notes. By W. Burckhardt Barker. Edited by Prof. E. B. Eastwick. (Hertford, Austin.)—In this volume a new edition of the Hindí text is given, with each word expressed in the Hindústani character immediately under the corresponding word in the Nágári, accompanied by a perfectly literal English interlinear translation, with a free English version at the bottom of the page. The work is, therefore, an exemplar of the Hamiltonian system, which Sydney Smith so strenuously advocated. There is not, he said, a greater object of compassion than a fine boy, full of animal spirits, set down, on a bright sunny day, with a heap of unknown words before him, to be turned into English before supper, by the help of a ponderous dictionary alone. The translator and editor of the Baitál Páchisi, adopting these views, point out by the easiest method the meaning of the original. On the translation, as a grammatical performance, we do not feel competent to pronounce; but it seems to have been laboriously completed. Among the native writings fixed upon by the examiners of candidates for the East India military service, the "Twenty-five Tales of a Demon" hold a place, and they have been judiciously chosen as materials of a new Oriental class-book. They are singular fictions, with quaint morals and highly poetical fancies interwoven with the threads of the story. In their plan Mr. Barker compares them to the tales of our Knights of the Round Table, though their essentially Eastern character renders them, in substance, quite distinct. Traces of some Persian, and even Chinese, romances are, however, discoverable in the collection; but in human interest none of them approaches the Thousand and One Nights. Still, for other than linguists, the volume may have its fascinations. In spite of its fantastic machinery, of its grotesque scenes, of its monotonous repetitions, and of its demoniacal episodes, the Baitál's varied narrative possesses a beauty of its own, in the simplicity of its fable, and in the philosophy which springs up amid its exuberant impossibilities. There is a true Indian tint on the scene of the King's colloquy with his bird: "Tell me, O parrot! what faults there are in women." The parrot said, "O great king! be pleased to listen." Having related his story of faithlessness, the parrot adds, "Great king, of such faults as these are women full." Oriental students will derive great benefit from Mr. Barker's translation.

The Dictionary of French Administration—[Dictionnaire, &c.] By Maurice Block. Part I. (Paris, Berger-Levrault.)—M. Block and the gentlemen who assist him in the compilation of this work do not afford so much insight as we had expected into the machinery and working of the French administrative system. A large proportion of the articles refers to subjects of law and public economy such as are included in the English "Dictionary of Political Knowledge," which is equally misnamed and incomplete. Nevertheless, the work is likely to be useful, and may supply some hints to Administrative Reformers. The French, who invariably philosophize over their state affairs, delight in pompous summaries of the objects and principles of their various systems, whether of government, or education, or literature. M. Block, for instance, recapitulates the object of the administrative system as follows:—public

power, public security, public aid or encouragement, public weal, public morals, and public wealth. He goes on to examine the several departments, the gradation and duties of functionaries, and the entire bureaucratic operation of Government in France. Of course, his remarks apply to the existing centralization of authority, and, upon any political change, would be rendered obsolete. Still, as illustrating the tendencies and inventions of the French in the matter of administrative action, the Dictionary may prove a good work of reference.

School Dictionary of the German Language, in Two Parts. I. German-English; II. English-German. (Chambers.)—This dictionary comes before us with the recommendation of having been prepared by a German and revised by an Englishman. In no other way is it possible to secure correctness of language and purity of idiom throughout. After being told that it had passed through such a process of revision, we were not a little surprised to find in the English-German division many English words which one never hears or reads. We do not refer to technical terms, which are abundantly supplied and increase the value of the work; but to barbarous derivatives which are not to be met with in good authors or ordinary conversation. Had these been omitted, the size of the dictionary would have been conveniently lessened without any diminution of its practical utility. It would, however, be unjust not to add, that, as a medium between pocket dictionaries which contain too little, and the large ones which are too bulky and expensive, it may be safely recommended for adoption in schools. Like the rest of Messrs. Chambers' educational works, it combines substantial excellence with neatness of form and carefulness of execution.

We have to notify the appearance of a small but useful manual, entitled *A Grammar of the Modern Irish Language*, by C. H. H. Wright, also, of *Alterthümliches Wortregister der Baukunst, Deutsch-Englisch, Englisch-Deutsch*,—*A Vocabulary of Architecture, English-German and German-English*, by W. Bell, Ph.D.,—*The Schoolmaster at Home: Errors in Speaking and Writing corrected; a Few Words on Letters H and R; with Familiar Synonyms and Words of similar Sound distinguished*,—a shilling introduction to French, called *A Bon Chat, Bon Rat, Tit for Tat*, which chiefly consists of French dialogue translated into imperfect English,—*Two Lectures on the Philosophy of Language*, by J. P. Dodd, M.A. LL.D., who gossips in a superficial and incorrect manner upon a variety of subjects,—and *The Life and System of Pestalozzi*, by Karl von Raumer. Translated from the German, by J. Titledar,—a reprint from an educational periodical,—*Live and Learn: a Guide for all who wish to Speak and Write correctly* contains many good practical observations on points of English grammar and composition which are in danger of being forgotten or overlooked by those who have not studied our language and literature with the attention they deserve. The "Instances of False Syntax" taken from eminent writers were not worth inserting, merely for the purpose of showing that people who have received a classical education are capable of making blunders in English,—especially as some of the instances adduced can only be shown to be wrong by a stretch of hyper-criticism, and some of the writers have no pretensions to classical scholarship.

Prof. Rickards has published his able *Lectures on the Funding System, and on the Different Modes of raising Supplies in Time of War*. In an appendix, he questions the soundness of some of Mr. Newmarch's deductions in his paper 'On the Pitt Loans.'—A branch of public economy is also treated,—and well treated,—by "A Commercial Traveller," in *Remarks on the Decimalization of Money, Weights and Measures in Great Britain*. He promises a 'History of Decimal Arithmetic,' which should be a useful work.—Messrs. G. and J. K. Astor's *Income-Tax Tables* will assist the calculation of those unfixed quantities which are perpetually evaporating from every private fund.

There is a sceptical tone in the political miscellanies of the day. The Author of *War Notes* presents an irregular batch of eclecticism, faintly

written, and vaguely aimed.—*A Second Letter on Administrative Reform*, by a Trinity Man, is purely ridiculous. It reads like a parody on some bad squib in the Annual Register.—*The Fall of the Czar* is a noisy poem, containing an astoundingly original comparison between the Czar Nicholas and Belshazzar.—Mr. R. H. Hunter, in *Signs of the Times*, shakes the kaleidoscope of private prophecy, mingling, in a mystical syllabub, types and instances, real and unreal.—*Junius to his Fellow Tax-Payers* writes with formal rancour against the Government,—and "Justitia" asserts *The Right of Women to exercise the Elective Franchise*. She regrets the universal "Marthaism" of the day, and gives her reasons for the faith that is in her.

The Geography of Productions and Manufactures, by G. Flint, and *Work and Wages; or, the Emigrants' Penny Guide*, by Vere Foster, are useful miscellanies. *The London Visitors' Guide-Book* is a sheet of worthless scraps,—and *The Coral Necklace*, by Charlotte O'Brien, a pretty tale for children.

LIST OF NEW BOOKS.

- Balfern's (N. P.) *Glimpses of Jesus*, 2nd edit. 6s. 8vo. 3d. ed. cl.
 Bohn's *Edinburgh Lib.* Philo Judæus's Works, Vol. 4, post 8vo. 5s.
 Bohn's Philo. Lib. 'Thucydides, Analysis of,' post 8vo. 5s. cl.
 Bohn's *Scienc. Lib.* 'Joyce's Scientific Dialogues,' post 8vo. 5s. cl.
 Bohn's *Stand. Lib.* Beaumont and Fletcher, post 8vo. 3s. 6d. cl.
 Booth's *Essay on Existence and Attributes of God*, 6s. 8vo. 4d. cl.
 Brougham's Works, 'Sketches of Statesmen in Time of Geo. 3,' 5s.
 Buriand's (E.) *Catechism of English History*, 18mo. 2d. awd.
 Channing's (Dr.) *Complete Works*, new edit. 1 vol. post 8vo. 7s. cl.
 Channing's *Guide to Knowledge*, by a Lady, 2nd edit. 18mo. 3s.
 Compagno's *View of our Rearing and Saddle Horses*, 2nd edit. 10s.
 Cumming's (Dr.) *The End*, 6s. 8vo. 7s. cl.
 Doyle's *Illustrated Book of Domestic Poultry*, illust. 8vo. 6s.
 Howard's (Dr. H. E. J.) *Book of Genesis*, cr. 8vo. 5s. 6d. cl.
 Ford's *Handbook for Travellers in Spain*, 3rd edit. 3 vols. 30s. cl.
 Gieseler's (Dr. J. C. L.) *Ecclesiastical History*, Vol. 5, 8vo. 10s. 6d.
 Goodwin's (Rev. T.) *English-Latin Dictionary*, 1s. 6d. awd. (Wells.)
 Goodwin's *Exercises in Orthography*, 35th edit. 18mo. 1s. 6d. cl.
 Hopkins's *Key to Exercises in Orthography and Composition*, 3rd edit. 18mo. 1s. 6d. cl.
 Horton's *True Theory of a Church*, 3rd edit. post 8vo. 2s. 6d. cl.
 Howard's (Dr. H. E. J.) *Book of Genesis*, cr. 8vo. 5s. 6d. cl.
 Hunt's *Universal Yacht List*, 1855, square, 4s. 6d.
 Illustrated *London News*, Vol. 26, folio. 20s. cl.
 Mann's (Dr.) *Philosophy of Reproduction*, 6s. 8vo. 4d. cl.
 Marsden's *Christian Churches and Sects*, Part 6, 8vo. 3s. 6d. awd.
 Mind of Jesus, new edit. 2mo. 8d. awd.; 1s. cl.
 Mind of Jesus and Words of Jesus, new edit. 1 vol. 32mo. 1s. 6d.
 Motley, by Guthbert Bede, illust. 12mo. 1s. awd.
 Murray's *Rail Readings*, 'Penn's Maxims, &c. on Angling,' &c. 1s.
 Neander's *History of Christian Religion and Church*, Vol. 7, 8s. 6d.
 Notes on Yacht Voyage to Hardanger Fjord, col. illust. 12s. 6d. cl.
 Parlor Library, 'The Brothers Basset,' by Miss Corner, 1s. 6d.
 Paul Ferroll, a Tale, post 8vo. 10s. 6d. cl.
 Philip Courtenay, by Lord W. Lennox, 3 vols. post 8vo. 31s. 6d.
 Paterson's (W.) *Merchant Shipping Act*, 1854, 12mo. 3s. 6d. cl.
 Railway Library, 'My Novel, by Sir E. B. Lytton, Vol. 1,' 2s. 6d. bds.
 Ruskin's *Seven Lectures of Architecture*, 2nd edit. imp. 8vo. 21s. cl.
 Russell's *Lady R.* Married Life, by M. Guiney, 2nd edit. 6s. cl.
 Tenneyson's (A.) *Maud, and other Poems*, 6s. 8vo. 3s. cl.
 Toddhunter's (Rev. L.) *Plane Co-ordinate Geometry*, cr. 8vo. 10s. 6d.
 Washington's (Geo.) *Life*, by Washington Irving, Vol. 1, 2d. ed. 3s. 6d.
 Words of Jesus, new edit. 32mo. 8d. sewed, 1s. cl.
 Wright's (J.) *Help to Latin Grammar*, cr. 8vo. 4s. 6d. cl.

PUBLICATION OF ASSYRIAN INSCRIPTIONS.

SURPRISE has been often expressed that, whilst ample funds have been provided, both by Parliamentary grants and by private subscription, for carrying on excavations in Assyria and Babylonia, so little should have been done towards utilizing the results. On this head, however, there will soon be no longer room for reproach; for the Trustees of the British Museum, as we are informed, have now decided on applying to the Treasury for a special grant, in order to enable them to publish all the most valuable Cuneiform Inscriptions which have been discovered during the course of the recent excavations. The documents which it is thus proposed to render available for general examination are as follows:—

1. A series of legends (thirty-five in number), from bricks, stone tablets, cones of clay, &c., belonging to the primitive Chaldean Empire, and dating B.C. 2000—1500.
2. Brick legends of the early Assyrian kings, from B.C. 1273 to about 1100.
3. Annals of Tiglath Pileser the First, about B.C. 1120, completed from three cylinders found at Kileh Shirgat.
4. Annals of Sardanapalus, about B.C. 850, from four independent texts at Nimrud.
5. Annals of Shamas-Nimr (father of the Biblical Pul), from the new Nimrud Obelisk, about B.C. 800.
6. Short legend of Pul and Semiramis, from a statue of the god Nebo, about B.C. 760.

7. Annals of Sargon, from the new Khorsabad cylinders, about B.C. 705.

8. Annals of Sennacherib, from the famous cylinder of Col. Taylor's, recently acquired by the Museum.—B.C. 694.

9. Selections from the annals of *Ashur-bani-pal*, the son of Esar-Haddon, from fragments of cylinders in the Museum.—B.C. 660.

10. A set of new types of brick legends, belonging to the later Assyrian kings—Pul, Sargon, Sennacherib, and Esar-Haddon.

11. Cylinders of Nebuchadnezzar, from Birs-i Nimrud, Senkereh, and Babylon, and cylinders of Nabonidus, from Mugheir; and

12. A series of brick legends, of Nebuchadnezzar, Nereglissor, and Nabonidus, from Babylon, Warka, Senkereh, and Mugheir.

Under these twelve heads a series of historical documents will be brought together, ranging over a period of about 1500 years, from the Patriarchal ages to the taking of Babylon by Cyrus. The inscriptions will be lithographed; and, wherever the originals can be consulted, will be exhibited in facsimile: the whole forming a quarto volume of about 200 pages.

Another volume, of the same dimensions, will be devoted to miscellaneous matter, collected, for the most part, from the clay tablets, which once formed the library of the kings of Nineveh, and which are now deposited in the British Museum.

The inscriptions in this volume will be arranged under the following heads:—

1. Syllabaries and vocabularies, together with all the tables, which are very numerous, explanatory of the system of cuneiform writing and of the grammatical structure of the Assyrian language.

2. Specimens of mathematical tables, astronomical formulæ, calendars and registers of observations.

3. A selection from the mythological tablets, exhibiting the names and attributes of the gods and goddesses worshipped by the Assyrians, and explaining the general system of the Pantheon.

4. A series of passages referring to the wild sports of the Assyrians, and illustrating the hunting scenes sculptured on the walls of the Nineveh palaces.

5. Architectural descriptions, of great importance for the due understanding of the ruins, as recently uncovered; and

6. A miscellaneous series, comprising dynastic lists, catalogues of the seas, rivers, mountains, and countries known to the Assyrians, classifications of birds and beasts, &c. &c.

Col. Rawlinson, assisted by Mr. Norris, of the Royal Asiatic Society, will be appointed, we understand, to edit this collection of inscriptions; and it is calculated that two years will suffice for the completion of the undertaking.

We are further informed that the Trustees, in this publication of the inscriptions, have declined to sanction interlineary readings in the Roman character, with literal Latin translations. They have thought it better to limit their official guarantee to the faithful reproduction of the cuneiform texts,—throwing on the editors in their unofficial capacity the responsibility of interpretation; nor are we much inclined to quarrel with their decision in this respect, for, on the one hand, as the Trustees of the British Museum do not constitute a critical tribunal like the Council of the French Institute, it would be unwise to commit themselves to a verdict on so complicated a question as the reading of the Cuneiform character; and, on the other hand, as the Royal Asiatic Society, relieved of the cuneiform lithography, which is the only expensive part of the publication, will be able to issue in its *Journal*, at a remunerative price, Col. Rawlinson's readings and translations simultaneously with the issue of the cuneiform texts by the Museum, the public will not be losers from the division of labour and expense.

MADAME RISTORI AND THE ENGLISH ACTORS IN PARIS.

OUR insertion of Mr. Wallack's account of the transactions in Paris, connected with the unsuccessful speculation of the English actors and the part of Lady Bountiful so romantically cast for

Madame Ristori in the little drama, has brought us a protest, and explanation from an esteemed Correspondent, Mrs. Jameson, which we give as it comes to hand, merely appending a word or two of remark.—

“Paris, July 21.

“I have just seen in the *Athenæum* for the 14th of July a statement in reference to Madame Ristori. It contains some mistakes (not wilful, I can well believe, but arising either from imperfect knowledge of the facts, or from irritated feeling.)—mistakes which I should like to set right, in justice to a very amiable and gifted woman, whom I believe to be quite superior to all ‘theatrical puffery,’ and emphatically a Lady in mind and manners. Madame Ristori's total ignorance of the English language, and imperfect knowledge of French expose her to misrepresentation; and she is not the first woman in her hazardous profession who has been made to suffer through the enthusiasm and the indiscretion of friends, even more than through the jealousy of rivals:—it is a common case—a penalty paid by every woman *condamnée à la célébrité*.

“The facts seem to be these. On the occasion of this grand Exhibition, an English company of actors under the direction of Mr. Wallack, and an Italian company, at the head of which was Madame Adelaide Ristori, arrived in Paris, and played at the same theatre (the *Théâtre des Italiens*) on alternate nights. Mr. Wallack's reputation in England is well known. Madame Ristori has never, till now, been out of Italy, where she is confessedly at the head of her profession. I remember seeing her about seven years ago, in elegant and serious comedy. I admired her then as a most refined, intelligent, and charming actress; and I heard her everywhere spoken of with interest and respect, as one who had preserved a spotless reputation and had done many kind and generous things. I heard of her afterwards as married—happily married—to a man of high rank and family, not overburdened with riches. For a time she was withdrawn from the stage, to which she has since returned, for the purpose of adding to the small patrimony of her children; this, also, is so common a case that I merely mention it here to rectify some mistakes on these points which have appeared in the English newspapers. To return, however, to the especial purpose of this letter: as I have said, the English and Italian Company appeared at the same theatre, acting on alternate nights; but with this difference, that the English company ‘failed’; Mr. Wallack says, ‘from gross mismanagement.’ The Italian company succeeded; and owed its success principally to the consummate acting of Madame Ristori. This is well known here. It is equally well known that the ill-success of the English company resulted in great distress to many of the persons attached to it; and it must naturally, from the force of contrast, have added mortification to disappointment and loss. Madame Ristori, acting on the same boards, and passing in and out of the theatre, had opportunities of witnessing some painful things, and she expressed to me and others her warm sympathy in terms which did her honour. It is not true that she either gave or offered money. It was so reported; but, on my asking her if it were true, she at once treated it as a ‘*bêtise*’ and a ‘*ridicule*,’ and laughed at the idea of having from a sudden impulse ‘emptied her pockets into the caps of the starving English.’ ‘D'abord,’ said she, ‘je n'ai jamais de l'argent dans mes poches; et puis, si j'avais eu l'idée de faire l'aumône, je ne l'aurais pas fait de cette manière-là!’ She had already done what was better, and more fitting: she had acted for the benefit of the English company. At the height of her success and popularity, when all Paris was crowding to see her, and when she was herself suffering in health from over-exertion, she devoted one of her off-nights to assist the English. It was announced in all the journals, and placarded on all the *affiches*, that, on the 4th of July, there would be a ‘*représentation extraordinaire pour le bénéfice de Mr. Wallack*,’—that Madame Ristori would on that occasion act one of her most celebrated characters, the Francesca di Rimini, and that Mr. Wallack would act previously in the part of Shylock. The

performances took place accordingly. The proceeds were considerable; and without in any way detracting from the merits of Mr. Wallack in Shylock, we may believe that Madame Ristori's contribution to the profits of the night may have been rather more than 300 francs, or even twice that sum. How is it that neither in Mr. Wallack's letter, nor in the comments of the *Athenæum*, any reference is made to these circumstances? It appears to me that they materially alter the whole case. Long before Madame Ristori was called upon to contradict the report that she had bestowed 300 francs on the ‘starving English,’ it had been contradicted both in the French and Italian journals, and expressly by herself; without, however, mentioning the fact that she had played for the benefit of Mr. Wallack (or, at least, under his name, for the English company), and that Mr. Wallack had not in any way acknowledged this act of courtesy and kindness. If that gentleman's expressions of indignation at the idea of being supposed capable of accepting ‘charity from the Italians’ be regarded as highly proper and natural, is not Madame Ristori's silence from offended feeling also excusable?

“I have abstained from any expression of my estimation of Madame Ristori's powers as an actress. There may come another opportunity for doing so. It is her conduct and bearing as a Lady which have been called in question, with comments which appear to me more injurious from what is insinuated than from what is said. She may not have seen the attack upon her in the *Athenæum*,—she certainly knows nothing of this letter,—and I am glad to bear my testimony to the simplicity and dignity of mind which place this accomplished artist quite above the *charlatanisme* and miserable *tracasseries* which disgrace her profession here. I believe that neither the appetite for gain, nor the appetite for applause, have touched as yet the genuine impulses of an upright and kindly nature; and, all the circumstances considered, I do not believe that her silence in this dispute will injure her cause in the minds of ‘honourable men,’ either in England or elsewhere.

A. JAMESON.”

Mrs. Jameson must pardon us for saying, that her explanation—however gratifying it may prove to Madame Ristori, as the homage of one woman of genius to another—paid at the expense of the whole theatrical profession—has not changed our impression that—supposing Mr. Wallack's statement to be perfectly accurate—the Italian Lady was not altogether unwilling to profit by a story which she knew to be false. This is the gist of the matter. Did Madame Ristori refuse to rectify the error—under her own hand—when it was pointed out? Her appearance for the benefit of Mr. Wallack, however honourable in itself, has nothing to do with this matter. Neither has Madame Ristori's private character to do with it. The question is one of fact,—not of evidence. If Madame Ristori, knowing that a story was abroad which put her in the attitude of a generous heroine—without merit of her own,—and some other persons in a position of acute pain—without demerit on their part,—and if, on being applied to, she admitted the utter falseness of the story to the person—next to herself—most nearly concerned—all of which we assume from Mr. Wallack's statement, leaving to him the responsibility as to the facts,—and if, on hearing that the false story was current in England, and was being quoted to the undeserved discredit of Mr. Wallack and the unearned glorification of herself, Madame Ristori refused to correct the error by the only efficacious means, a written disavowal of the generosity assigned to her, we confess that, even with the aid of Mrs. Jameson's interpretation, we are still unable to see how such refusal can help to serve the Italian actress with ‘honourable men,’ either ‘in England or elsewhere.’

FOREIGN CORRESPONDENCE.

Torre di Luserna, July.

AN English reader will perhaps hardly recognize in the above date the name of any spot that he has either read or heard of. Its more familiar, but less

geographically correct, French appellation, "La Tour," may have a better chance of being recollected. But when the style and title of the little village are added, and it is announced as *chef-lieu* of the Valdois valleys, I may safely assume most readers of the *Athenæum* to be not altogether unacquainted with its fortunes or uninterested in its fates.

It is of the latter only that I purpose speaking at present. The well-known work of Dr. Gilly, and the philanthropic exertions of General Beckwith, who resided here for many years, have long since made the moving story of the Valdois,—the unshakable firmness with which they have maintained their Protestant faith for centuries in the midst of surrounding Roman Catholic populations, and despite the persecutions of intolerant rulers,—their misfortunes, their struggles, and their virtues, sufficiently well known in England. And the Protestant sympathy to which such a story appeals so forcibly has rendered these obscure valleys a petted subject of interest with the religious world of all the Reformed Churches. Most deservedly so. In few other chapters of European history are there to be read so much of lofty peasant nobility, so prolonged a resistance to oppression, so unfailing a transmission of the heritage of heroism from father to son for generation after generation. "Fortes gignuntur fortibus et bonis," might these poor mountaineers put as a motto on their peasant banner, with more of reason than most of the long lines of European chivalry, were they not more inclined to inscribe there some meeker and more modest text from the sacred pages for the free use and possession of which they have dared and suffered so much.

It is impossible to read the tale unmoved. And the interest begotten by it induced me and mine to select La Tour as our place of refuge from the heat of an Italian summer during the raging of the Dogstar. Good reader, these presents are to warn thee:—do not thou do likewise. If called on to give an account of my own motives for coming hither, I fear I should have to plead guilty to some such incomprehensible reason as the following: "The people are admirable people, and their history a most romantic one. Therefore the scene on which it was enacted must be charming." I think also—to make quite a clear breast of it—that there lurked in my mind some undefined notions of a connexion between struggles against oppression and high mountain passes, between liberty and glaciers, pure principles and fine scenery, primitive virtues and dairy luxuries. This last association, by the by, I maintain to be a legitimate one. The virtue which our nursery teaching places next to godliness is absolutely indispensable to success in all operations connected with those "laitage" dainties so celebrated by Rousseau. Catholicism patronizes dirt,—and is therefore unpropitious to cream. The justice of the conclusion is shown by the example of these Valdois valleys. For poor Jean Jacques might have feasted to his heart's content among their irrigated pastures and well-tended herds.

But, for the rest—it was a delusion cruelly encouraged by the guide-books, from which I hope to save some of my fellow-creatures and fellow-wanderers. *Quant au physique*, La Tour is as uninteresting and unprepossessing a village as a traveller can fall in with. And considering its proximity to the main chain of the Alps, it is quite remarkable that it should be so entirely shut out as it is from the view and from the refreshing air of the higher mountains. It is situated at the spot where the valley of Angrogna opens into that watered by the river Pelice. And both these vales are richly wooded, and beautifully green with abundantly irrigated water meads. They are very pretty,—but merit no higher word of praise. Many a sheltered grassy nook upon the hill-sides, richly overshadowed by luxuriant chestnut or walnut trees, is consecrated by the presence of one of the little humble churches which it has cost so much to build and preserve. To the moral sense, no magnificently columned Gothic aisle can be more noble or more interesting than one of these hill-temples, whose foundations were watered with the blood of unrecorded martyrs. But to the physical eye in

search of materials for the sketch-book, they are naught. Trim and tidy as zeal and fresh white-wash can make them, the monotonous ugliness of their form is a memorial of the bigotry and tyranny, which within the memory of middle-aged people insisted that the partially-tolerated churches of these hated sectaries should in all respects resemble barns. They were not permitted to have either flooring or ceiling.

Of the district generally it may similarly be said that the interest is wholly moral. A statistical inquirer may find in the comparison of these people with those of the surrounding districts, the most conclusive proofs of the superiority of the faith they hold over that of Rome, as an agent of civilization, and of moral, social, and economical well-being. It may well be thought also, that the position in which this little community has for so many generations been placed with reference to its rulers, has counted for something in the production of a manly and worthy tone of character. Steadfast opposition to oppression, endurance of persecution for the sake of a conscientious love of liberty, is no bad nursing mother of the more manly virtues. But one of the pastors of these ancient hill congregations, an exceedingly intelligent and highly cultivated gentleman, with whom I had the pleasure of conversing, was inclined to take a different view of the effects of persecution on the people. Now, of course, all this is happily past. The Valdois, like every other citizen of Piedmont, may settle, acquire property, live and worship where he pleases and as he pleases. My friend, however, was old enough, though still in middle age, to remember the régime of persecution, if not in all its old violence, yet in the unceasing practice of every sort of annoyance and irritating injustice which power and bigotry could devise. And he deemed that the influence of this on the character of the people was for evil. "Had not the purity of our religious faith preserved us," said he, "we must have become more Jesuitical than the Jesuits. Truly we were at a school calculated to make devils of us." Of victorious tyranny, as it seems to me, this may justly be said; but not, I think, of tyranny victoriously, though with long suffering, resisted.

A great quantity of building in progress testifies to the advancing prosperity of the community, and adds considerably to the disagreeableness and ugliness of the place. The newly-raised houses are white, square-looking, comfortable, substantial dwellings, as unpicturesque as possible. Various factories, established around La Tour—for spinning and weaving both silk and cotton, and for printing the latter fabrics—are worked by the abundant water-power afforded by the stream of the Pelice and its mountain affluents:—sights and sounds admirable in the eye of the economist and moralist; but not equally in that of the artist.

In one word, reader, if you will profit by another's mistake and the confession of it, you will entertain and cherish all the admiration and enthusiasm for these historically and religiously interesting congregations which their adventurous history has awakened in you; you will duly appreciate the evidence against Romanism afforded by their unmistakably superior morality and well-being; but you will not dream of betaking yourself to the scenes of their struggles and their virtues, in the hope of finding them a mountain Arcady for the enjoyment of a month of summer idleness.

T. A. T.

OUR WEEKLY GOSSIP.

SOME difficulties have arisen in the process of constituting the Commission on Decimal Coinage, and one of the members originally proposed (Mr. Norman) has retired. His place in the list—given in the *Athenæum* a fortnight ago—has been filled up by Lord Overstone. The task is therefore in the hands of Lords Montagu and Overstone and Mr. Hubbard, late Governor of the Bank of England. Instructions for their guidance are in course of preparation, and will shortly be published.

The Scottish Education Bill has been rejected in the House of Lords; and, if we understand the Lord Advocate, Government is disposed to accept this defeat as final. He stated a few nights ago

that ministers have no intention to introduce another measure.

A misapprehension appears to exist in certain quarters as to the disposal of Sir Humphry Davy's plate. The Secretary of the Royal Society, therefore, desires to make a statement on the subject, which he does in the following letter:—"May I beg that you will allow the extensive circulation of the *Athenæum* among scientific persons to be the means of correcting a misapprehension which appears to be rather general. This is, that the Royal Society has, by the decease of Lady Davy, succeeded to Sir H. Davy's plate, with the proceeds of which a prize medal is to be forthwith established. Sir H. Davy does, it is true, in his will, connect the Royal Society with his service of plate, but only in this wise:—first he leaves all his plate to Lady Davy, to revert to his brother, Dr. John Davy, in case of his surviving her, and if not, to any child of his who may be capable of using it; but if he be not in a situation to use or enjoy it, then he adds, "I wish it to be melted and given to the Royal Society, to found a medal to be given annually for the most important discovery in chemistry anywhere made in Europe or Anglo-America." The fact that Dr. Davy is alive, and, moreover, that he has a son, of course invalidates the contingent bequest to the Royal Society; notwithstanding which, a belief has gone abroad that the Society has come into possession of the plate,—in confirmation of which I may mention that essays and other documents competing for the supposed prize have been sent to me for presentation to the Council from various parts of the country. I trust, therefore, that the publication of this letter will tend to arrest further proceedings of this nature. I am, &c.,

"Somerset House, July 24. C. R. WELD."

An ungenial day having deprived the public of a rare pleasure at the last gathering of the Horticultural Society, the Directors have very wisely determined to give an extra promenade. Their beautiful gardens at Chiswick are this day (Saturday) thrown open to visitors. Any special collection of fruits and flowers is not, we suppose, prepared; but in the present state of the flower-beds and fruit-trees the absence of such a collection will be scarcely felt as a loss. Music, a green sward, country air, and the attractions of the grounds, will probably suffice to draw a large party to Chiswick. The Duke of Devonshire again throws open to visitors the beautiful gardens of Chiswick House.

Intelligence has just reached London of the almost total loss of the fine collection of antiquities which the agents of the French Government have been employed for some years past in bringing together, from the various ruins of Assyria and Babylonia, for deposit in the Museum of the Louvre. This collection consisted, firstly, of all the antiquities found at Khorsabad during the last four years,—namely, one colossal pair of bulls, several statues of the Assyrian gods, a series of bas-reliefs, a very large collection of inscribed bricks, cylinders, and tablets, a set of iron implements, ivory and gold ornaments, and numerous small objects of Art;—secondly, of a very extensive series of bas-reliefs from Koyunjik and Nimrud, about 150 in number, Col. Rawlinson, as we before announced, having placed at the disposal of M. Place, the French Consul at Mosul, not only the old duplicate slabs remaining from Mr. Layard's excavations, but the very superior marbles also belonging to the new hunting palace at Nineveh, which were not required for the British Museum, and M. Place having removed all these marbles bodily;—and thirdly, of the entire proceeds of M. Fresnel's Babylonian Commission, which were packed in forty or fifty cases, and were believed to be of great value. This collection was judged to be of so much national importance that the French Government recently despatched a vessel, the *Manuel*, to Bussorah, for the express purpose of bringing the marbles and cases to Europe, and M. Place was instructed to take measures for ensuring the arrival of all the antiquities at the port of shipment during the month of June. M. Place accordingly proceeded in May from Mosul to Baghdad with his treasures in

charge; and having at that place loaded the collection on board a large boat and four rafts, sent the flotilla under the care of a French gentleman, M. Clément, one of his *employés*, down the river to meet the vessel which had already arrived at Bussorah. The boat, being over-loaded and unmanageable, ran on shore against a high bank a short distance above Korna (the point of confluence of the Tigris and Euphrates) and foundered in five-fathom water. The Arabs of the neighbourhood, seeing the wreck, immediately came down to share in the spoil, and after plundering the sinking boat, attacked the rafts in company, ripping up the inflated skins in the hope of finding treasure—thus causing the heavy marbles and cases to sink to the bottom of the river. One bale, indeed, and six small cases were the only articles out of the whole of this magnificent collection which reached Bussorah in safety; and the letters which have just been received in town from Baghdad, dated at the end of June, state that no hopes whatever are entertained of recovering any portion of the sunken property. To add to the French misfortunes on this occasion, it further appears that the Captain of the *Manuel*, being unprovided with shears and tackles of sufficient power, has declared his inability to hoist on board his vessel the single colossal bull which survived the accident; and accordingly proposes to return to Europe with no other cargo than the English marbles which were long ago deposited in safety at Bussorah, and which it was arranged by Col. Rawlinson, as we announced in a former number, should be brought to Europe free of expense in this vessel, in return for his having placed at the disposal of M. Place the fine marbles remaining at Koyunjik, and now unfortunately lost for ever. Amid the pain with which all lovers of science must hear of this accident, it is some consolation to know that M. Place has secured photographs of the Khorsabad marbles, while those at Koyunjik have been sketched by the British Museum artist, Mr. Boucher; and that Col. Rawlinson has brought home with him ancient copies of the lost inscriptions.

A remarkable discovery in photography was announced at a recent meeting of the *Société Française de Photographie*, to the effect that M. Testud de Beauregard has succeeded in obtaining coloured photographs by the agency of light.

We observe that the Paris scientific journals have reproduced our article on 'Science and the Government'; and have added comments which certainly place the French Government in a very superior position as regards the patronage of science to our own. The editor of *Cosmos* says:—"We have great pride and satisfaction in being able to give a totally different account of our Government. Heavy war expenses have not been advanced as excuses for diminishing the large grants made to our various scientific institutions. Not only are these now endowed as they were before the war; but large additional sums of money have been accorded to the Observatory, the Laboratory attached to the Normal School, and other institutions, besides liberal grants having been made to private individuals for the promotion of science." So true is it that France has never forgotten the wise saying of the elder Napoleon:—"Le pouvoir de la science entre pour beaucoup dans la science du pouvoir."

Mr. Fielde, whose labours in the cause of education—and especially in the extension and improvement of Free Libraries—our readers have learned to appreciate, writes on the subject of Mr. Ewart's Bill.

The establishment of a Free Public Library and News-Room in every large town and parish in the kingdom would not only be an immense stimulus to local education—it would not only be a measure of wise economy—but would relieve us from the long-standing national reproach that, despite our "civilization" and "progress," France, in such institutions, greatly excels England. By adopting Mr. Ewart's Act this stigma will cease to exist. In almost every Continental town, the Public Library (and Museum) constitutes the most attractive feature, and the time has now arrived when, thanks to the Hon. Member for Dumfriesshire, the humiliating contrast between the two countries in matters of this description can be terminated. The new Act provides that certain parishes may adopt this Act with the consent of two-thirds of the rate-payers. Upon the

requisition in writing of ten rate-payers of any parish having a population exceeding 5,000 persons, the overseers of the poor are to call a public meeting in order to determine whether this Act shall be adopted; and if, at such meeting, two-thirds of the rate-payers then present shall vote for this Act, it will then become the duty of the vestry to appoint Commissioners for carrying the Act into execution, who shall be a body corporate, by the names of the Commissioners for Public Libraries and Museums for the Parish of —, and by that name may sue and be sued, and dispose of lands, and use a common seal. The amount of rate to be levied is not to exceed one penny in the pound. The Commissioners would be empowered by the new Act to purchase books, newspapers, and specimens for the Museum. By the Bill of 1850 they could only vote for bricks and mortar,—or, in other words, for a Library without books! There can be no question that this power of purchasing books and newspapers is a very great improvement, and gives an entirely new aspect to this humanizing proposal. Since I last addressed you on this subject, the so-called Free Library of Gloucester Place is, if not in *extremis*, dragging on a miserable existence; and this is not surprising considering that it is "entirely dependent on voluntary contributions." It is to be hoped the rate-payers of Marylebone will take the lead, as becomes so important and wealthy a parish; and instead of the present rickety bantling, will vote for a rate-supported "Free Public Library and News-Room."

Lectures on the recent Arctic Expeditions are in progress of delivery at the Royal Polytechnic Institution. Last week Mr. Weld, Secretary of the Royal Society, was the illustrator. This week Dr. Rae has expounded his views on the probable fate of the Arctic explorers,—views with which our readers are already familiar.

Buckingham House in Pall Mall—built by Soane, and looking very bald and tame under the flashing glories of the new Venetian front of its next neighbour, the Carlton—has passed into the hands of Government. The encroachments of Club-land—a very Muscovy for extension in the region of St. James's Park—is therefore arrested:—a circumstance over which we will not pretend to rejoice, seeing how little architecture owes to Government, and how much it owes to clubs. A second time within a century the House of Buckingham has given up its home to the Crown:—the first time to become the palace of the sovereign; the second time to become the War Office. During the rebuilding of the Carlton, the members of this club occupied the house; and several clubs, we understand, have been in treaty for the purchase. Government, however, has taken it out of the market.

Some miscellaneous autograph letters were sold last week by Messrs. Puttick & Simpson, including a few Commonwealth Navy Papers—with autographs of Blake, Monk, and Vane—exchequer warrants, with signatures of regicides—two letters from Swift (each sold for 2*l.* 10*s.*)—a letter from Melancthon to Fabricius, in defence of his friend Luther (sold for 4*l.* 8*s.*)—the assignment, by Addison and Steele, of a half share in the *Spectator* for 575*l.*, November 10, 1712, executed at the Fountain Tavern, in the Strand (sold for 7*l.* 15*s.*)—and a letter from Frederick the Great (sold for 10*l.*). A characteristic note from Franklin brought 1*l.* 19*s.* It ran:—"Mr. Strahan,—You are a Member of Parliament, and one of that majority which has doomed my country to destruction. You have begun to burn our towns and murder our people. Look upon your hands! They are stained with the blood of your relations! You and I were long friends: you are now my enemy, and I am yours."

—B. FRANKLIN.—A letter from Cowper to his publisher brought 6*l.* 6*s.*—An interesting note from Byron, written in his twentieth year, sold for 4*l.* 12*s.* 6*d.* This letter contains a summary of the young poet's opinions, and concludes as follows:—"In morality I prefer Confucius to the Ten Commandments, and Socrates to St. Paul (though the two latter agree in their opinion of marriage). In religion, I favour the Catholic emancipation, but do not acknowledge the Pope; and I have refused to take the Sacrament, because I do not think that eating bread and drinking wine from the hand of an earthly vicar will make me an inheritor of heaven. I hold virtue in general, or the virtues severally to be only in the disposition, each a feeling, not a principle. I believe truth the prime attribute of the Deity, and death an eternal sleep, at least of the body. You have here a brief compendium of the sentiments of the wicked George Lord Byron."—While speaking of sales at Messrs. Puttick &

Simpson, we seize the opportunity to correct a former error of the press. The books of Mr. O. Smith were dispersed by Messrs. Puttick & Simpson, not by Messrs. Sotheby & Wilkinson, as was printed by an oversight.

The Society of Arts is organizing, on a large scale, a visit of its members, and of representatives from its four hundred associated institutions, to Paris, in the early part of September next. The part which the Society took in reference to the Great Exhibition of 1851 renders such a visit to the Exposition Universelle most appropriate. A letter written by command of His Royal Highness the President of the Society, has been received by the secretary, expressing His Royal Highness's conviction that from such a visit much good would accrue to the Society's operations. His Royal Highness considers, also, that the visit would afford an opportunity for the members personally to acquaint themselves with the acknowledged vast improvements lately made in the French metropolis, and the principles on which they have been carried out, and suggests for consideration how far they may with advantage be applied to our circumstances at home. It is expected that a large number of members will join in the trip, and application should be made to the secretary by intending visitors.

Dr. Playfair has issued a report for the year on the Department of Science and Art, of which the following is the summary:—"In reviewing the state of the Department for the past year, it may be observed generally that it has made a marked advance in extending instruction in Art to elementary schools, 10,500 children having received such instruction through its agency. In concert with the Committee of Council on Education, it has enabled 1,044 teachers of public schools to learn drawing at the local schools of Art with a view to introducing it into their own schools; and 1,270 masters, who are at various training colleges throughout the kingdom, have been examined for certificates in elementary drawing. Means of illustrating the course of instruction have been widely spread, and, in addition to the trade supply, 294 schools have obtained examples through the Department, at an average cost of six guineas for each school. The local schools throughout the provinces have been attended by nearly 20,000 persons, chiefly artisans. The museums of the Department have been visited by above 204,000 persons, and the Art-library at Marlborough House by nearly 8,000. The Exhibition of students' prize drawings in the provinces has been inspected by above 66,000 persons. The Botanical and Zoological Gardens in Dublin have had above 135,000 visitors. The central schools in London continue to be made as useful as possible to the schools throughout the kingdom, and have been the means of providing well-trained masters for the provincial schools. The public services connected with the Department continue in an active state, and, in the case of the Mining Record Office, and Office for the Discussion of Meteorological Observations, have had a largely increased development during the last year. In regard to the financial expenditure of the Department, every effort to economize has been made; and of the aggregate sum of 79,846*l.* 8*s.* 6*d.* voted last year it is expected that upwards of 17,000*l.* will be paid back to the Exchequer at the close of the financial year."

CHALON EXHIBITION, SOCIETY OF ARTS.—This Collection of the Paintings, Drawings, and Sketches of the late JOHN CHALON, Esq., R.A., with a selection from the Works of ALFRED E. CHALON, Esq., R.A., is NOW OPEN, at the Society's House, Adelphi.—Admission, 1*s.*

ROSA BONHEUR—GALLERY OF FINE ARTS, 121, Pall Mall.—NOW ON VIEW, for a few days only, Mlle. ROSA BONHEUR's great Picture, 'THE HORSE-FAIR IN PARIS.' Open from Ten till Six.—Admission, 1*s.*

SCIENTIFIC

SOCIETIES.

ASTRONOMICAL.—June 8.—M. J. Johnson, Esq., President, in the chair.—Lieut. Tennant, Rev. R. Newth, and Capt. W. Noble, R.A., were elected Fellows.—'On the Computation of Double Star Orbits,' by Capt. W. S. Jacob.—It was announced that M. Drach has received a letter from Dr.

Donati, of the Florence Observatory, informing him of his having discovered, on the 3rd instant, a new comet in the constellation *Telescopium Herschellii*.—On the Values of the Constants of Nutation and Aberration, and of the Parallax of γ Draconis, as deduced from the Observations made with the Twenty-five Foot Zenith Tube, at the Royal Observatory, Greenwich, by the Rev. R. Main.—'Results of Astronomical Observations made at the Observatory of the University, Durham, from October, 1849, to April, 1852, under the general direction of the Rev. Temple Chevallier,' by R. C. Carrington.—On the Determination of the Difference of Longitude of the Royal Observatory, Greenwich, and the Harvard College Observatory, Cambridge, U.S., in extracts of letters from Mr. Bond, of Harvard College Observatory, Cambridge, U.S., to Mr. Hartnup, of the Liverpool Observatory.—Two engravings were exhibited—one representing two views of Mars, and the other a view of Saturn,—executed from drawings by Capt. Jacob, founded upon his own observations of those planets, at Madras, with the Lerebours equatorial. One of the views of Mars represents the aspect of the planet on the 18th of March, 1854, at 9^h 30^m Madras mean time; the other represents its appearance on the 23rd of March, 1854, at 6^h 54^m. The drawing of Saturn refers to the appearance of the planet on the 15th of November, 1852. The transparency of the obscure ring which was first remarked by Capt. Jacob and Mr. Lassell, independently of each other, is very clearly exhibited in this drawing. The drawings of both planets have been engraved at the expense of the Court of Directors of the East India Company.—'Suggestions respecting the Origin of the Rotatory Movements of the Celestial Bodies and the Spiral Forms of the Nebulae as seen in Lord Rosse's Telescopes,' by James Nasmyth, Esq.—'On Celestial Day Observations,' by Thomas Dick, Esq.—The King of Prussia has presented a Gold Medal to Lieut. Maury, U.S.N., on account of "the distinguished services which he has rendered to science and navigation by his labours in ascertaining the currents and depths of the ocean, and in determining the direction of the winds at different seasons and in different latitudes." This mark of distinction was also accompanied with the presentation of one of the gold medals struck in honour of the publication of Baron Humboldt's 'Cosmos.'

ARCHÆOLOGICAL INSTITUTE.—May 4.—The Hon. R. C. Neville, V.P., in the chair.—Sir James Ramsay, Bart., gave a short notice of the remarkable discovery of beads of porcelain, precisely similar to those commonly found in Egypt, disinterred at a considerable depth in a bog in the forests of Alwythe, in Perthshire, on the estates of Sir James, who produced these curious relics for examination. The beads, seventeen in number, are melon-shaped, and coated with the bright blue glaze frequently seen on Egyptian objects of this kind. There were also two black beads, such as occur also amongst Egyptian antiquities.—The Rev. Charles Graves, D.D., of Trinity College, Dublin, who has devoted extensive researches to the subject of Oghams, the occult mode of writing anciently used by the Irish, delivered a very interesting discourse on the grave-slabs curiously sculptured, and inscribed with Oghams on its edges, found in the Isle of Bressay, in Shetland.—Mr. Nelson, Secretary of the Institute of British Architects, communicated a singular discovery at St. Peter Mancroft Church, Norwich, where, during recent restorations, a passage was found under the chancel floor; in the side walls were imbedded earthen jars, one of which was sent for examination. Their purpose is wholly unknown.—A short memoir, by Mr. W. S. Walford, was read, in illustration of a document lately found amongst the Tower Records, and communicated by Mr. William Sanders. It is the petition of Walter the Marberer, of London, for payment for timber supplied for the *Hales*, made at the New Temple, where the king was made knight. Mr. Walford showed that this expense must have been incurred in 1306, on the occasion when Edward the First,

preparatory to his last campaign in Scotland, knighted Prince Edward, with a large assemblage of young nobles and gentry.—Mr. Octavius Morgan gave an account of the Roman mosaic pavement found at Caerwent in 1774, and now wholly destroyed; he produced an accurate representation, executed at the time of the discovery, and preserved at Tredegar.

June 1.—The Hon. R. C. Neville, V.P., in the chair.—There was a large collection of archaeological subjects lying on the table, amongst the most noticeable of which were a series of marble casts from France, extending from the beginning of the fifth to the fourteenth century. Mr. Nesbitt, who presented them, gave a short description of their history and meaning.—Mr. Wynne, M.P., exhibited and made some observations upon four manuscripts, which came into the possession of his family with that of Sir Kenelm Digby, to whom they appeared to have belonged. One of them was the manuscript diary of Admiral Digby, whilst in command of the fleet in the Mediterranean in 1627. Two others were illuminated manuscripts of uncertain date.—A paper was read by Mr. Yates, on the subject of a Roman mould for making pottery, found in Germany.—A paper communicated by Mr. Godwin, describing the architectural antiquities of Dudley Castle, was read, as also some other papers.

MEETING FOR THE ENSUING WEEK. THURS. Zoological, 3.—General.

FINE ARTS

Proceedings of the Liverpool Architectural and Archaeological Society. Vol. II. Part I. Session 1850-51. Liverpool, Marples.

THIS is almost the first publication of a flourishing and energetic Society, whose aims are as ambitious as they are practical. It starts with the chivalrous intention of improving architectural taste, affording suggestions both as to private buildings and public improvements,—forming an artistic library, preserving remains of antiquity, and affording facilities for improvement to students of Art. Its members deliver lectures and give prizes and medals to competing artists, and are now about to form a museum. Were such Societies universal, England would soon be evangelized,—and when Art once forms a part of every man's education we may look out for an English Phidias. In those golden days every village will have its fountain and its statue of the great man to whom it has given birth. In those days streets will be named by Government, and their names will be Dryden, Milton, and Shakespeare, not Brown, Jones, and Robinson. When will building lots be under the supervision of some censors of taste, and monstrosities and absurdities be no more remembered? Till the good time comes such Societies as this of Liverpool must work. A list of the papers contained in this single publication shows how they do work. There are essays on Towns in the South of England—the objects of Archaeology—the Gothic curve—the ruins of Fern Island—glass manufacture—ventilation—and Chester Cathedral, illustrated by woodcuts and engravings quite equal to those in previous numbers which we have had occasion to praise.

The present volume opens with an interesting, but too short, account of the Society's annual excursion to Chester—that delightful old gable-ended city—that shield of mediæval England against the arrow and the dart of the Cymri. We delight to recall its quaint arched streets and sturdy walls and towers that look towards Wales, from whence Charles saw his cavaliers smitten by the sword of the Ironside,—and from whence Saxon kings have looked with terror on the Welsh advancing from the mountain country, with the red-dragon banner of Cadwallader and the harpers playing around it. From those walls the blue mountains invite into enchanted haunts of the eagle and the sea-bird, and the old frontier city and the border country is eternally marked out,—though national hatred is now extinct, and Celt and Saxon no longer meet but to cheat each other at cattle fairs, to jabber unknown languages, swear, quarrel, and part good

friends, well soaked with "curw." The Society visited, too, the crumbling red tower of the Cathedral, with its black mouldy cloisters and the smouldering gratings, through which you look down and see the charnel-house blackness of the vaults, where rows of dead abbots moulder, the glitter of their sacerdotal rings glimmering in the darkness, with gold threads,—and remains of mitres clinging to their bleached skulls, and slips of palm in their hands, or shreds of penitential sackcloth still clinging to their bones. Then how quiet, after emerging from that echoing funeral cloister, with its stone roses and lilies, now faded and clipped into shapelessness, to tread upon the little quadrangle of turf, and to look up at the blue vault, so pure and imperishable, so humiliating in its contrast with man's works and man's fragility. The silver Dee, too, has a charm, and the Race Meadows, with their legends and their recollections, rendered the place excellently suitable for the Society's purposes.

Drawing and Perspective in a Series of Progressive Lessons; with General Instructions. Isometrical Drawing. 2 Books. By R. S. Burn. W. & R. Chambers.

THE merits of this neat, practical, but unpicturesque system of drawing are so technical that they cannot be better expressed than in the author's own words:

"As conveying a knowledge of the principles on which the practice of Isometrical Drawing is founded, we deem it best to precede our practical lessons by a few introductory remarks. The method of delineating various architectural or mechanical subjects, as explained in our two former works in this series, by plan, elevation, and section, is known as 'parallel projection,' or, more generally, 'mechanical drawing'; and is distinguished from 'perspective delineation' by the fact, that the component lines constituting the drawing can all be measured from one scale, and in all directions. It is on this account that parallel projection is used by artisans and others in the preparation of working drawings and plans. But although answering all necessary requirements in this respect, it is deficient in another; that is, it fails to show the relative position of lines that are not drawn in the same plane, so that the lines of a horizontal plane and those of a vertical cannot be shown in one drawing, but require a separate drawing for each change of the plane of projection. To state the matter more plainly: a 'ground-plan' and 'elevation' cannot be delineated in one drawing, nor a 'front elevation' and an 'end elevation,' but a separate delineation is required for the ground-plan and the elevations. That a method of representing objects would be useful, in which several (three) sides of an object could be delineated in one drawing, is obvious enough. In some instances, a perspective drawing is made, in which three sides are presented to the eye. But although answering the purpose of a pictorial representation of the object, it is deficient in one requisite which is necessary for the practical uses of the artisan; that is, one scale would not answer for the drawing, but each part would require a separate scale. This arises from the diminution of the parts, from the peculiarities of the laws of vision on which the practice of perspective delineation is based. The Books on Perspective in this series will initiate the pupil into the principles of perspective, by which he will understand how this diminution or convergence of the lines results. The utility of having a method of representation by which the sides of an object could be shown in one drawing, and yet without this distortion or convergence of the lines, being so very obvious, various methods of 'projection' have been introduced. The term projection may be defined as meaning, 'the delineation of objects as viewed from an infinite distance.' The further from the eye an object is, the less distortion will there be in the lines of a perspective delineation. Thus, on the supposition that the object is viewed at an infinite distance, this diminution ceases—these being all viewed from the same distance. But numerous as are the methods of projection introduced, that known as 'isometrical projection' is the only one by which a combined view is given of vertical and horizontal planes, and by which one scale serves to measure lines in all directions. Isometrical projection was introduced by Prof. Farish of Cambridge, and so named from two Greek words signifying 'equal measurements.'

These little volumes will be useful to certain classes of students—more especially professional classes.

FINE-ART GOSSIP.—Government, we understand, is seriously engaged with the question of a New National Gallery. Sir William Molesworth, while at the Board of Works, occupied himself with this subject, of which he feels the thorough importance; and we sincerely hope that his elevation to the Colonial Office will not delay the final dispositions of the Government. Ministers feel that the present mode of exhibiting the national pictures—at Windsor, Hampton Court, the British Museum, the National Gallery, and Marlborough House—is eminently unsatisfactory. Plans are before them for the consolidation of these galleries.

Government has agreed to give a further sum of

10,000l. towards the completion of the Art-Galleries on the Mound, at Edinburgh, upon the condition that the Trustees also advance a large sum;—40,000l. has already been expended.

A suggestion made in the *Athenæum* some weeks ago, in favour of labelling pictures and other works of Art in our public galleries, is to be carried into effect so far as the strictly public galleries are concerned. Will the Royal Academy follow the example? The galleries at Hampton Court, the British Museum, Trafalgar Square, and Marlborough House are to adopt this new and useful regulation:—a short, appropriate description, intelligible to all, is to be affixed to each picture and statue—after the plan adopted at the Crystal Palace and in some of the best foreign galleries. So far, so good. We are obliged to Lord Palmerston for the ready kindness with which he received the proposal,—and we trust that the example will not be lost in another part of Trafalgar Square.

This year's Exhibition of the Royal Academy has not, we hear it said, been so successful as the average. A thousand pounds has been named to us as at least the fall below last year's receipts:—a sum which represents no less than 20,000 visitors. How is this? Other and less fashionable Exhibitions have not suffered in the same degree; some of these—if our information be good—have had a prosperous season, and more than one has sold beyond the average number of pictures. The fall, therefore, at the Royal Academy is not to be solely attributed to the War. Other causes help to keep away visitors:—and one of these, we venture to hint, is the unequalled Discomfort of the place. As we pass and repass the portico of the Academy, with a natural inclination to go in, we think of the dismal sculpture-vault—of the dark octagon—of the fierce heat—of the close rooms—of the cross lights—of the stifling dust—of works so hung that they cannot be seen without a crick in the neck or a wrench of the spine—of the incessant reference from picture to catalogue—and of the certain headache that will reward the adventure,—and we pass on with a sigh, putting off to another day the duty which ought to be to us a pleasure. Some of these causes of Discomfort are perhaps beyond the reach of the Royal Academy: though fewer of them perhaps than would appear so to a body guided by a resolute will and a large purpose. The description of the pictures is not. Two catalogues, cut in slips, would furnish all the information needed:—each slip, with the painter's name and subject, being gummed to its proper picture-frame. Such an arrangement would take away no inconsiderable part of the Discomfort of which every one now complains at the Exhibitions of the Royal Academy.

A sensation, as the reporters say, has been made at Hampton Court. A picture has been stolen:—and the sylvan gods are scared by the suspicious glances of policemen and the gathering of eager crowds round placards offering a reward for its recovery. Sir William Molesworth has ordered an inquiry. Hampton is all astir. Alarmed for the national loss, Earl Granville is of opinion that the other pictures ought to be instantly screwed to the walls, made fixtures, capable of defying Mercury and all his minions. Lord St. Leonards cries out "fire,"—and wonders how the Cartoons are to be saved in case of accident in that very inflammable edifice. Lord Montague, hearing the word "fire"—and the Fine Arts of a nation being parenthetically before the House of Peers—reminds the country that the Vernon Collection is still kept in a hazardous building; Marlborough House, which arose out of fire and smoke, and harboured no little smouldering passion in its early time, being as likely as any other to go off some day with spontaneous combustion. The true precaution against fire and theft is to place the national pictures in one central, fire-proof, and well-guarded edifice,—as, we believe, the Government is now convinced.

The Bath School of Art cannot obtain more than 56l. from the public to pay its debts,—yet this is a city of *dilettanti*, and boasts its "Society for the Promotion of Art."

Herr Ferstel, of Berlin, has been chosen as architect for the new votive Church at Vienna, and has received the prize of 100 ducats for his design.

Horace Vernet has started from Marseilles for

a vigorous campaign in Algiers,—now confessedly his undisputed kingdom of Art.

A great Photographic Exhibition has just been held with success at Amsterdam.

The picture gallery at Dresden is now closed, while the works of Art are being removed to the new museum building, which is more commodious and more convenient.

German papers speak with regret of the death of Joseph Max, a sculptor of Prague. His greatest work is the monument of Radetsky.

The celebrated German painter, Prof. Overbeck (born at Lübeck, 1789), who ever since 1810 has been living at Rome, is visiting at present his native country—for the first time, we believe, since he left it. He will spend some time at Cologne, in order to finish there his large picture, 'The Ascension of the Virgin,' which is intended for one of the altars in the Cathedral,—and which a year ago, even in its unfinished state, was the great attraction of the Düsseldorf Exhibition. Prof. Overbeck will work in the Cathedral itself, on the very spot where the picture is to find its place.

MUSIC AND THE DRAMA

NEW PUBLICATIONS.

INSTRUMENTAL.

WE have still one or two instrumental productions to dispose of ere we deal with the publications for the voice which have accumulated on our table.

Andante Expressivo and Allegro Vivace in A. By Cyprian Kextix. (Ollivier & Co.)—This composition reveals a certain power and purpose, which will make us look with curiosity at other music signed by its author. But it is crude in its modulations; and if the author be young, and mean to make progress, he must study simplicity and beauty in the development of his thoughts. A step or two nearer oddity and ugliness will bring him into the worst of company,—the instrumental writers of "Young Germany."

Schneucht, Notturmo, für das Pianoforte, komponirt und Scenen Freunde, Robert Barnett, Esq. &c. &c. Zugeweiht von Bennett Gilbert. Op. 9. (Addison & Hollier.)

What country, friends, is this?

are *Viola's* first words in 'Twelfth Night.' In what musical language does Mr. Gilbert write? may be well asked by those who turn from the polyglott title-page just transcribed to the 'Notturmo' itself, with its still more remarkable directions as to tempo. "*Andante con affannoso*!" This, if translated by aid of Baret's, is "*Slow with sad*,"—or "*Slow with troublesome*!" Vagaries such as these (akin to *My Lady's* maid's attempt, on the Continent, to shine by her knowledge of languages), might pass, did the good music make up for the bad grammar; but this is not Mr. Gilbert's case: and we hope that, being an Englishman, he will recollect in future efforts that it is more English to produce an honest and complete piece of work, than to attempt to pass off a trifle for something precious by aid of Teutonic-Italian.

La Poveretta, Op. 19.—*Il Riposo e l' Agitazione, Deux Romances sans Paroles*, Op. 22.—*La Barchetta sul Fiume, Caprice Brillant*, Op. 23. By C. Salaman. (Schott & Co.)—There are affectations and misnomers in Mr. C. Salaman's title-pages, as we have, ere this, had occasion to remark; but there is good music on the pages within. The third of the above-mentioned publications for the *Pianoforte* is no *caprice*, but an elegant and delicate *notturmo*, "round as a ring" in the completeness of its forms,—which pianists of any sex, school, or stature may play with pleasure.

Souvenirs de Venise: Caprice, Op. 12.—*L'Eclair: Seconde Mazourka*, Op. 13, composée par Adolphe Schlösser.—*La Romana, La Napolitana*, par Francesco Berger, Op. 15 (Ewer & Co.), may be classed together as agreeable and not difficult music for the *pianoforte*,—the composers of which have attempted certain favourite Italian measures not unsuccessfully. Herr Schlösser's *Mazourka* is the poorest of the four pieces. The modulations, as well as the measures, belonging to this freakish, yet arbitrary style, were perhaps exhausted by Chopin. At all events, Herr Schlösser has only

caught a few of the peculiarities essential to success,—and combined these with the trick of a pianist rather than the craft of a composer.

La Naiade, Morceau de Salon, Op. 8.—*Premier Scherzo*, Op. 9, by James M. Welhi, (Leipzig, Breitkopf & Co.), are single movements for the *pianoforte*, by a writer whose name makes us ask whether he comes from Switzerland. That section of Alp-land has contributed far too little to music, nor have we arrived at any explanation of such parsimony. At all events, there is neither glacier, avalanche, lake, nor cow-bell, nor touch of the rugged pine-tree or the beetling cliff, in these two pieces. The first is *suave*. The second is sparkling:—was it originally written with the idea of being accompanied?—The simultaneous employment of the two hands suggests this question.

ROYAL ITALIAN OPERA.—*L'Etoile*.—'*L'Etoile*' has been repeated thrice at Covent Garden since our notice appeared, and may, accordingly, be considered as "a permanency" in the theatre. If it be not M. Meyerbeer's grandest or most impassioned opera, it contains some of his most ingenious music,—the skill and stage effect of which may give it a long life, in spite of the absurdity of its *libretto*,—in spite of the difficulties attendant on its presentation,—and in spite of the exorbitant demands of classical opera-goers, who, because the new opera is not another 'Don Juan,' or 'Fidelio,' or 'Barbière,' will not "away" with the new opera.—Such being our judgment, we shall offer a further remark or two on '*L'Etoile*,' to assist in the comprehension of a work too complex to be thoroughly relished by the best exercised listener on a first, second, or third hearing.—At Covent Garden the first act seems at present better liked by the public than the second act. This is simply, we imagine, because it is better performed. It is necessary, for the benefit of those who have not heard '*L'Etoile*' in Paris, to insist that the most intricate and interesting portion of the opera is, in some measure, compromised at Covent Garden, by the *Pietro* of the cast, albeit he was chosen, we have heard, by M. Meyerbeer's self. The entire tent-scene claims a *verve*—a metallic exactness in tune, time, and accent—a restraint, yet vivacity of action in the principal singer, above the reach of Herr Formes. He is never habitually in consent with his play-mates; his voice cannot blend with other voices, and has no flexibility. Thus he embroils, not supports, the combinations in which he is engaged. Thanks to Signor Costa's unslumbering vigilance and precision, the pieces in question do not "*break down*," as the phrase is,—but they do not move with such alacrity, brightness, and force as in Paris are thoroughly wrought out by the skill and self-sacrifice of the French *Peter*. Never was there artist endowed with better means,—never has there been one indulged with a larger amount of public indulgence than Herr Formes,—never has there been man on the stage, in our experience, less artistic, less diligent, less complete. The public may be assured that they do not hear in him the *Peter* written by M. Meyerbeer. In justice to the composer, too, we must repeat, that the entire portion of the opera, principally referred to, suffers wrong and loss by the clumsy and strained singing of one of the *vivandières*. It is, however, no less true that the fault of these things does not lie with the management of the Royal Italian Opera, but with the *maestro*, who drives his parts to such extremities of difficulty. In Paris, where trained singers and clever actors abound (thanks to the *Conservatoire*), it may be possible by picking and sifting—by persuasion here and diplomacy there—by seven months of incessant drilling and rehearsal, to arrive at a faultless execution of any production, be it ever so complicated. But this can be done nowhere else save in Paris,—and wiser is the musician who writes for "rough or smooth," as he may find them; or, at all events, who does not in one and the same work require exceptional singers and actors for the principal parts, and first-rate artists for secondary ones.—M. Meyerbeer has left England, with the promise, it is said, of returning,—and having ex-

pressed his willingness to write some new work expressly for a country so rich in executive power as ours. We trust that if he fulfil his intention he will take a hint from the Covent Garden performance of 'L'Etoile,' admirable as it is,—and not overload any opera which is to be produced here with excessive difficulties.

HAYMARKET.—A new play from the pen of Mr. J. A. Heraud, entitled 'A Wife or no Wife,' was produced at this theatre on Monday evening, with Miss Heraud, daughter of the poet, in the chief female character. The play, we hear, was successful. The *Times* gives the following account of the plot.—"In Addison's *Spectator* will be found a letter signed 'Octavia,' in which the writer sets forth her own very distressing case. Octavia, it appears, having fallen in love with a young gentleman, far her superior in point of fortune, consents to marry him privately, and the ceremony is accordingly performed by a proper minister, who makes out a certificate in the regular form. To render the marriage as secret as possible from the father of the bridegroom, the lady is placed in a country residence, where she finds herself exposed to the obtrusive attentions of a neighbouring squire. Finding his advances ill received, this uncouth Corydon becomes savage in his resentment, and tosses into the fire a bundle of papers among which is the marriage certificate. This reckless act is the cause of Octavia's distress; for her husband, to oblige his father, marries another young lady, and even when this second wife dies refuses to acknowledge the first, who, having lost the precious document, has no means of verifying her rights. The remodelling of the *Spectator* story into the plot of 'Wife or no Wife' is a new evidence of the poetical mind of Mr. Heraud, and the contrivance of several situations, as well as the clear conduct of the whole fable, shows great progress in technical skill since the composition of 'Videna.' Miss Edith Heraud, the daughter of the author, fought nobly through the character of *Olympia*. In the *mise-en-scène* Mr. Buckstone displayed his accustomed liberality. The exterior of the mansion in which the principal action takes place, with the river in the distance, is an excellent work of scenic art."

MUSICAL AND DRAMATIC GOSSIP.—The printed copy of a letter, addressed to a provincial contemporary by Mr. A. Novello, has been sent to the *Athenæum*,—from which the following is a passage:—

"My attention has been called to two places in your paper of the 14th of July, in which you allude to my sister, Madame Clara Novello, in connexion with the approaching Birmingham Musical Festival, in a manner the injustice of which you will perceive when made acquainted with the facts. You say other sopranos were engaged, 'Madame Clara Novello not being accessible,' (page 11). Now, my sister was, and still is accessible, at the same terms she received last year at the great festivals of Norwich and Liverpool. Elsewhere (page 5), you say, 'There is, as we said before, one name wanting. We refer to Madame Clara Novello; and we regret, for the sake of the lady herself, that she is not of this noble band. The Committee, fully appreciating her artistic powers, sought her co-operation; but the liberal terms offered (the same as in 1852) did not meet Madame Novello's views.'"

—In a subsequent paragraph Mr. Novello owns that the fact last stated is correct. The writer's protest against "the impropriety of using a singer's name in connexion with a Festival, the Directors of which have refused her services" is hardly wise. The Birmingham Committee has, at least, as much right to establish its standard of remuneration as Madame Novello has to hers,—nor if the Lady's demands have advanced in three years can it be said to have "refused her services." The *Manchester Guardian* may surely, as the *Athenæum* did, state that Madame Novello is "inaccessible," without the Committee being accused of screening themselves from "public blame" by an epithet used in certain journals, with which the Committee had nothing to do. Further, in his precedents Mr. Novello is unfortunate. The Norwich and Liverpool Festivals were notoriously financial failures:—and the Birmingham Committee, seeing that an important charity depends on an opposite result, may be defended if it looks closely into its expenditure,

and declines to offer the singers of 1855 higher terms than the same singers received for the same occupation in 1852, unless some great and notorious advance in public favour should justify the exception. There is no blame, we repeat, either for Lady or Committee, if the former says "I am worth so much," and if the latter replies "Not to us, Madam." Neither does an editorial comment on the inaccessibility of an artist under such circumstances call for a defence, which may annoy those who have declined to trade without assisting the trader.

Having been thus led into gossip regarding the Birmingham Festival, and since the in-comings and out-goings of M. Meyerbeer, as "Lion" of the season, are naturally the leading object of our musical curiosity at present,—we may transcribe some passages from letters concerning the master's intentions, as regards the production of serious music for England, which have appeared in the Birmingham papers. The following passages from a letter addressed to the Secretary by Madame Viardot—whose intervention, it seems, had been requested—will interest our readers. They are dated October 12, 1853.—

"I have at last [writes the lady] seen Meyerbeer in Paris, and I communicate to you the only answer I could get from him about the Oratorio affair. 'My greatest desire,' he says, 'is to write a work for the next Birmingham Festival; but having several other things of importance to work at now, it is impossible for me to take any resolution now and give any promise whatever. My grand Opera is to come out in the same year as the Birmingham Festival, 1855, and it is still far from being finished; the only thing I can give my word for is, to look for a subject of the Oratorio, and if possible to write it. I will bring it myself to England, and ask for no other remuneration than the pleasure of knowing that it will be well performed. To give myself greater facility of finding a subject to my convenience, I will choose it short, so as to fill the second part of a morning performance. I shall require no particular singer since I know that you are engaged. You will be the centre of the whole work, and any good soprano, tenor, and bass will do.' * * * Though, however, the Committee have been unsuccessful in their efforts to procure a work from him at this time, they have the best grounded hopes of obtaining one at a later period. We have the satisfaction of being able to state that Meyerbeer, since his arrival in London, has expressed his earnest and anxious desire to write an Oratorio expressly for Birmingham, and has positively promised to be present during the approaching Festival, with the view of making himself well acquainted with the manner in which our great meetings are conducted."

Drury Lane re-opened this day week for another opera-season,—the entertainments being in English, under the conduct of Mr. Tully. The *prima donna* is Mrs. Escott—the tenor is Mr. Eliot Galer—the *basso* is Mr. Hamilton Braham,—and the opera given was 'The Bohemian Girl.'

Among the entertainments to which it is a pleasure to direct attention is the coming *Matinée* of Signor Gordigiani. It is all the more needful to do this from the lateness of the season, the modesty of the composer's announcements, and the delicacy of his music. Italy gives us nothing at the time present so true and so new as his melodies and *Canzoni*.

Signor Verdi has been in London, with a view, we hear, of arranging for the production of his 'Les Vêpres' at the Royal Italian Opera next season, and for the publication of its music,—the last precaution rendered necessary by late dislocations of the copyright question.—We have also had a visit from M. Vivier, the wondrous horn-player, who pursues his career as an artist in the most original of fashions,—namely, by playing as little as possible on his wondrous horn.—Signor Rossini has been tantalizing Paris anew by showing himself there on his way to a sea-bath in Normandy. The world in place of new melodies from him must put up with *bons-mots* concerning living composers, and testimonials to the merits of artists little worthy of favourable testimonial.

If it be true that "at lovers' perjuries *Jove* laughs," *Thalia* should make herself especially merry over actors' farewells to the stage. We see that Madame Grisi and Signor Mario are going to sing through the autumn in England. "They say" that the two have accepted engagements during the coming winter in Paris,—and a contemporary states that they have promised to return next year to Covent Garden. If by so doing they expose themselves to a statement of the hard truth, that they have no longer the powers which erst charmed the public,—that desire for gain which is stronger

than self-respect will be to blame,—and neither critics nor public must be held as harsh or capricious. Considering the state of Madame Grisi's voice—in all honour and gratitude to her for the services done by her during a long and brilliant career—we would rather hope that "her last appearance this season," announced to take place to-night in 'Les Huguenots,' might prove her very last appearance in London.

Mlle. Cruvelli's approaching retreat from the opera stage into married life, is formally announced in the musical journals of Paris. No one, however, need be surprised if this levitating prove merely an affair of weeks, months,—or possibly only days.—Letters from the East Indies mention that Miss Catherine Hayes has departed from Calcutta for Australia, where her popularity is described as being almost without limit, and her gains beyond all precedent.—*Galignani's Messenger* announces that a third *prima donna*, Madame Stöckl Heinefetter, known to the London public, and remembered by ourselves as possessing the strongest *soprano* voice in our experience, has recently died in a mad-house near Vienna.

On the 1st of July a great meeting of German Singing-Societies was held at Mayence.—A sacred concert has been lately given at Jena, under the direction of Dr. Liszt,—who there introduced a Mass for male voices, with organ accompaniment, composed by himself.

Among other news in the last received Parisian journals is the following piece of intelligence; curious as showing how differently from ourselves our neighbours regard the rights of musical property.—

"The Imperial Court," says the paragraph, "on the 12th of July pronounced a decree on the complaint preferred by M. Heinrichs, general agent of the Society of Composers and Publishers, against MM. Strauss and Dejean. This decree, which corrects two verdicts of the Seventh Chamber of the *Tribunal de première instance*, settles authoritatively the two questions stated as under:—First, 'Can the execution of the overtures, or the themes of operas, at a public ball or at a circus, be held to resemble a theatrical representation?'—and, consequently, must not such performances take place only with the authorization of the author of the opera?—Secondly, 'Has not the author of the words of an opera, as well as the author of the music, a ground for complaining of the usurpation of the musical portion of their joint work?'—Both questions have been decided in the affirmative by the Imperial Court."

MISCELLANEA

British Butterflies.—Mr. Westwood writes in explanation.—

Hammersmith, July 14, 1855.
The question which Mr. Bladon has raised is simply whether I have acted with bad faith to the public in re-issuing an old work with a new title. To prove this it is not sufficient to take 16 pages out of 180; but even on Mr. Bladon's own showing, errors have been corrected, new localities added, remarkable monstrous individuals recently captured described and figured, and doubtful native species omitted. If, on the other hand, such genera as *Collas*, *Pieris*, *Polymnatus*, and the *Hipparchides*, had been collated, a very different result would have been shown. Mr. Bladon omits all notice, also, of the long elementary Introduction and plates, and is equally silent regarding the fact that the twenty coloured plates are new, drawn by myself in lieu of the forty-two coloured plates drawn by Mr. Humphries. As plates in natural history books are of more value than the text, I should on this ground alone have been justified in giving a different title to an octavo work with twenty plates in order to enable both the public and the trade to distinguish it from a quarto work with forty-two plates.
I am, &c., J. O. WESTWOOD.

Chouse.—Will you spare me room for a few words of explanation in reply to Mr. Trench? It puzzles me extremely to divine how it could happen that he should so totally misconceive the application of the words "careful compilation and judicious selection." They were used by me to describe the moderate claim I was preferring in behalf of Dr. Richardson's Dictionary, in the particular instance of the word *Chouse*. Let me beg Mr. Trench to read my letter again; and when he has done so he will see at once the great error into which he has fallen. If he had not so fallen, he would have felt no necessity for enlarging on the merits of his own little books,—merits which are allowed by all who have the good fortune to be acquainted with them, and by none more decidedly than by me, who have no hesitation in declaring that I have found in their pages merits of a much higher order than those on which he so justly insists.
HOSKING.

TO CORRESPONDENTS.—S. A. P.—S.—H. B.—Querist.—M. C.—A. M. B.—R. M. A.—A. A.—W. B.—C. B.—J. W.—L. M. T.—received.

M. R.—The 'Letters of Marshal St.-Arnaud' are not translated into English.

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Annual Revenue..... 163,304
Accumulated Fund..... 930,845

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| | Amount Assured. | Annual Revenue. | Accumulated Fund. |
|--------------------|-----------------|-----------------|-------------------|
| At 1st March, 1837 | £740,463 | £86,093 | £56,115 |
| " 1843 | 1,707,716 | 64,000 | 227,755 |
| " 1849 | 3,067,716 | 114,100 | 480,535 |
| " 1855 | 4,392,733 | 163,304 | 930,845 |

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The Assets, on 31st Dec. 1854, amounted to £311,254 18 3
The Liabilities at the same date..... 344,116 1 1

Leaving a Balance in favour of the Company of £167,138 17 2

This being the period for the Third Septennial Division of Profits, the Directors, after a careful investigation of the Company's affairs, declared a reversionary bonus of 1 1/2 per cent. per annum on the sums insured, to those holding Policies in the participating class; thus making an average Bonus of 1 1/2 per cent. per annum from the commencement of the Company.

The following Examples show the Amount of Bonuses added to Policies:—

| Sum Assured. | Bonuses added. | Payable at Death. |
|--------------|----------------|-------------------|
| £5,000 | £1,387 10 0 | £6,387 10 0 |
| 4,000 | 1,100 0 0 | 5,100 0 0 |
| 3,000 | 1,102 10 0 | 4,102 10 0 |
| 2,000 | 796 0 0 | 2,796 0 0 |
| 1,000 | 397 10 0 | 1,397 10 0 |
| 500 | 198 15 0 | 698 15 0 |

During the last seven years the annual average amount of Sums Assured was 356,737 5s. 8d., producing, in New Premiums, an annual average of 12,926 7s. 3d.

The Claims paid during the year 1854, including Bonuses, amounted to 56,028 7s. 6d., or 4,000 19s. 4d. less than in the year 1853.

The total amount of Claims, including Bonuses, paid since the commencement of the Company, is 391,431 13s. 1d., insured by 801 Policies.

The yearly Income of the Company exceeds 125,000l.

The Sum Assured by each Policy, from the commencement, averages 734 8s. 3d.

CHARLES DOWNES,
Chairman of the Board of Directors, in the Chair.

VICTORIA LIFE ASSURANCE COMPANY, 18, KING WILLIAM-STREET, CITY.

Established 1828.
BENJAMIN HAWES, Esq. Chairman.
THOMAS NEEBETT, Esq. Deputy-Chairman.
Charles Baldwin, Esq.
George Denny, Esq.
J. C. Innes, Esq.
J. P. Gasiot, Esq. F.R.S.
Arvon Goldsmith, Esq.
Sidney Gurney, Esq.

The business of the Company embraces every description of risk connected with Life Assurance. The Premiums are moderate, and may be paid quarterly, half-yearly, or otherwise. Credit allowed of one-third of the Premiums till death, or half the Premiums for five years, on Policies taken out for the whole of life.

Four-fifths or 80 per Cent. of the entire Profits are appropriated to Assurers on the Profit Scale.

WILLIAM RATRAY, Actuary.

ARGUS LIFE ASSURANCE COMPANY, 39, THORGMORTON-STREET, BARK.

THOMAS FARNCOMB, Esq. Alderman, Chairman.
WILLIAM LEAF, Esq. Deputy-Chairman.
Richard E. Arden, Esq.
Edward Bates, Esq.
Thomas Camplin, Esq.
James Clift, Esq.

Physician—Dr. Jeaffreson, 3, Finsbury-square.
Surgeon—W. Coulson, Esq. 2, Frederick-place, Old Jewry.

ADVANTAGES OF ASSURING WITH THIS COMPANY.
The Premiums are on the lowest scale consistent with security. The Assured are protected by an ample subscribed capital—an assurance fund of nearly 400,000l., invested on mortgage and in the Government stock—and an income of 50,000l. a year.

| Premiums to Assure £100. | | | Whole Term. | |
|--------------------------|-----------|--------------|---------------|------------------|
| Age. | One Year. | Seven Years. | With Profits. | Without Profits. |
| 20 | £0 17 8 | £0 19 9 | £1 15 10 | £1 11 10 |
| 30 | 1 1 3 | 1 2 7 | 2 5 5 | 2 0 7 |
| 40 | 1 5 0 | 1 6 9 | 3 0 7 | 2 14 10 |
| 50 | 1 14 1 | 1 19 0 | 4 6 8 | 4 0 11 |
| 60 | 3 2 4 | 3 17 0 | 6 12 9 | 6 0 10 |

Mutual Branch.

Assurers on the Bonus system are entitled, at the end of five years, and afterwards annually, to participate in four-fifths, or 80 per cent. of the profits.

The profit assigned to each Policy can be added to the sum assured, applied in reduction of the annual premium, or be received in cash.

At the first division a return of 30 per cent. in cash on the premium paid was declared; this will allow a reversionary increase, varying according to age, from 60 to 25 per cent. on the premiums, or from 5 to 15 per cent. on the sum assured.

One-half of the "Whole Term" Premium may remain on credit for seven years, or one-third of the Premium may remain for life as a debt upon the Policy at 5 per cent. or may be paid off at any time without notice.

Claims paid in one month after proofs have been approved. Loans upon approved security.

No charge for Policy Stamps.
Medical Attendants paid for their reports.

Persons may proceed to or reside in any part of Europe or British North America without extra charge.

The Medical Officers attend every day at Thorgmorton-street at a quarter before 2 o'clock.
E. BATES, Resident Director.

GOLD MEDAL FOR GEM ENGRAVING.

ECCLESIASTICAL, CORPORATE and OFFICIAL SEALS, Dies, Stamps and Presses, Monumental Brasses, Monograms, in medieval and modern styles. Crests, on Rings or Seals, &c.; Initial Letters, in gold or silver; Book-plates, in Gold, Silver, and Copper; Arms, sought for and sketched, 3s. 6d., in colour, 5s.—T. MORINO, Engraver and Heraldic Artist, 44, High Holborn, London.

SOCIETY OF ARTS PRIZE MICROSCOPES.

—Both Special Medals have been awarded to R. FIELD & SON, of BIRMINGHAM, for the best Student's and best School Microscope.

Students' Microscope, two Objectives and Eyepieces. £3 3 0.
Ditto ditto, larger and more complete..... 4 10 0.
Superior, 6l. 6s. and 12l.

Prize School Microscope 0 10 6

RALPH'S ENVELOPE PAPER, reduced to 5s. per ream; also at 2s. and 3s. 6d. per ream; samples on application. — E. W. RALPH, Manufacturer, 38, Thorgmorton-street, BARK.

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A LARGE COLLECTION OF VASES and TAZZE from Ancient examples; also of Consoles, Parapets and Terrace Tracery, and Balustrading, &c.

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JOHN MONTLOCK, 230, Oxford-street, respectfully announces that he has a very large assortment of the above articles in various colours, and charges an early inspection. Every description of useful CHINA, GLASS, and EARTHENWARE, at the lowest possible price, for Cash.—360, Oxford-street, near Hyde Park.

F. DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment to the Queen and Prince Albert, also Sole Agent in all his patent rights and business at the above Shops, and at the Clock and Compass Factory, at Somerset Wharf, Maker of Chronometers, Watches, Astronomical, Turret, and other Clocks, Dipsicosopes, and other Clocks. Commenced, used on board Her Majesty's Yacht, Ladies' Gold Watches, &c.; Gentlemen's 10 guineas. Strong Silver Lever Watches, 6l. 6s.

AGRICULTURAL IMPLEMENTS.

—Purchasers will find the largest Stock ON SALE at the BAKER-STREET BAZAAR, LONDON, the Manufacturers exhibiting free their various Implements at the cattle Show, commencing on Tuesday, 28th inst., at 10 o'clock, for Farm, Garden, and Dairy, from Coleman, Crosskill, Exall & Andrews, Messrs. Barrett, Garrett, Howard, Horsley, Ransomes & Sims, Richmond & Chandler, Samuelson, Smith & Ashby, Williams & Co., &c.; and all the other principal makers. Delivered and charged the same as if ordered from the Works.

E L K I N G T O N and C O.,
PATENTERS OF THE ELECTRO PLATE,
MANUFACTURING SILVERSMITHS, BRONZISTS, &c.,
Respectfully urge upon Purchasers to observe that each article
is warranted by them, "E. & Co. under a crown," as no others
are so warranted by any other firm.
The fact frequently set forth of articles being plated by "E. King-
ton's process," affords no guarantee of the quality. These pro-
ductions were however made at the Great Exhibition, and have
been awarded the Council Medal, and may be obtained at their Establish-
ments.

23, REGENT STREET,
LONDON;
MANUFACTORY, NEW HALL STREET, BIRMINGHAM.
Estimates, Drawings, and Prices sent free by post.
Repating and Gilding as usual.

OSLERS' TABLE GLASS, CHANDELIERS,
LUSTRES, &c., 44, Oxford-street, London, conducted in
connection with their Manufactory, Broad-street, Birmingham. Estab-
lished 1807. Richly cut and engraved Decanters in great variety.
Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass
are exceedingly moderate prices. Crystal Glass Chandeliers, of new
and elegant designs, for Gas or Candles. A large stock of Foreign
Ornamental Glass always on view. Furnishing orders executed
with despatch.

PRIZE MEDAL TO CAISTON'S SADDLES
(MILITARY AND PARK) AND HARNESS.
SADDLERY, Harness, Horse Clothing, Blankets, Brushes,
Sponges, and every article requisite for Indian, British,
Price, cash, from 90 to 30 per cent. below those usually charged
for credit. Materials, Workmanship, and Style not to be surpassed.
A detailed List will be sent free by post, or may be had on applica-
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Great Exhibition Saddles and Harness may be seen.

212 MILNERS' HOLDFAST AND FIRE-
RESISTING SAFES (non-conducting and vapour-
proof), and all the Improvements, under their Quadruple Patents
of 1840-51-54 and 1855, including their Gunpowder Proof Solid
Lock and Door (without which no safe is secure). The strongest,
best, and cheapest safe in the world.
MILNERS' PHENIX (212) SAFE WORKS, LIVERPOOL,
the most complete and extensive in the world. Show-rooms,
6 and 8, Lord-street, Liverpool. London Depot, 47A, Moorgate-
street, City. Circulars free by post.

RUPTURES.—BY ROYAL LETTERS PATENT.
WHITE'S MOC-MAN LEVER TRUSS is
allowed by upwards of 2000 Medical Gentlemen to be the most
effective invention in the curative treatment of HERNIA. The use
of steel springs, so often resorted to in its effects, is here avoided; a soft
bandage being worn round the body, while the requisite resisting
power is supplied by the MOC-MAN PAD and PATENT LEVER
Belt, which, with much ease and elegance, is never detected, and
may be worn during sleep. A descriptive circular may be had,
and the Truss (which cannot fail to fit) forwarded by post, on the
circumference of the body, two inches below the hips, being sent to
the Manufacturer, Mr. WHITE, 295, Piccadilly, London.

ELASTIC STOCKINGS, KNEE CAPS, &c.
The YALDOSE, &c., cases of WEAKNESS
and SWELLING of the LEGS, SPRAINS, &c. They are drawn on like
an ordinary stocking. Price, from 7s. 6d. to 10s. each; postage 6d.
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IMPROVED FINISH IN LINES FOR SHIRTS
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elastic, soft, and pleasant to wear, are more absorbent, and, from
the round unbroken state of the threads, may be presumed to wear
longer; are more easily sewed and made up; and at prices not ex-
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economy for the wearer, and ease and expedition for the work-
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any quantity of the Improved Patent Process at Belfast; or from
J. Thompson Barr, Manager for Belfast, of the Improved Patent
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IN THE KINGDOM IS WILLIAM S. BURTON'S. He
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EXCLUSIVE SHOW OF IRON AND BRASS BEDSTEADS and
CHILDREN'S COTS, with appropriate Bedding and Mattresses.
Common Iron Bedsteads, from 18s.; Portable Folding Bedsteads,
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Handsome Ornamental Iron and Brass Bedsteads, in great
variety, from 21s. 6d. to 151. 15s.

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—An assortment of Tea-Trays and Walters wholly unprece-
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New Oval Papier-Maché Trays, from 20s. 6d. to 10 guineas.
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Convex shape, ditto, from 7s. 6d.
Round and Gothic walters, oaks and bread baskets, equally low.

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The stock of each is at once the largest, newest, and most varied
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Showers, 21s. to 121. Nursery, 15s. to 32s.; Sponging, 10s. to 32s.;
His, 10s. to 32s. 6d. A large assortment of Gas, Furnace, Hot and
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in great variety, from 15s. 6d. to 45s. the Set of Three.

WILLIAM S. BURTON HAS SIXTEEN LARGE SHOW-
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IRON, BRASS, and CUPPERWARE, including Cutlery, Nickel Silver, Plated
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Catalogues, sent free, sent (per post) free. The money
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LINEN.—The most easy, permanent, and best method of
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T. CULLETON, 2, Long-acre, one door from St. Martin's-lane.

LOOKING-GLASSES, Console Tables, Window
Cornices, Grandolles, and Gilt Decorations of every descrip-
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Oxford-street, has for immediate delivery the most extensive
assortment of Chimney, Pier, Console, and other Glass in every
variety of design. The taste and superiority of workmanship,
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C. Nosotti, being the largest consumer of Plate Glass, is enabled
to offer such advantages in prices as cannot be surpassed. Books
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FISHER'S STOCK IS ONE OF THE LARGEST IN LONDON.
AT PRICES TO SUIT ALL PURCHASERS.
Catalogues post free.
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may be had on application.
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FIRE-GRATE is manufactured by F. EDWARDS, SON &
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being perfectly consumed, no chimney sweeping being required,
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Writing Cases, Dressing Bags, and other articles of utility or
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Strops, Paste, &c. Shipping Orders executed. Superior Hair and
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been sold so cheap.

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used so many years, and signed ELIZABETH LAZENBY.
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CHOCOLAT.—F. MARQUIS, highly recom-
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and Rue Vivienne, Paris. This celebrated Manufacturer has
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Holborn, for the Wholesale of his superior Chocolate; to be had
also, Retail, at Messrs. Fortnum, Mason & Co., Piccadilly; and
at all respectable Tea, Coffee, and Foreign Vendors and
Chemists in the United Kingdom.

SCHWEPPE'S SODA, POTASS, and
MAGNESIA WATERS, and Aromatic Lemonade, continue
to be manufactured upon the largest scale at their several estab-
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none is genuine, and it is sold by nearly all respectable
Chemists throughout the Kingdom. Importers of the German
Seltzer Waters, direct from the springs, as for the last thirty
years.—51, Berners-street, London.

STEEL BISCUITS.—The most valuable DIET
for Invalids, Convalescents, and Delicate Children, as highly
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Sons, 21, Berners-street, London.

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and DISINFECTING POWDER, as recommended by Dr.
Bird, is the cheapest and most effective for sanitary purposes now
in use. Wholesale Agents, Messrs. J. L. Fourdrinier & Sons, 21,
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One Shilling each, or in casks for the convenience of the Army, the
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KNOW THYSELF!—Professor BENKINSOP
continues to receive from individuals of every rank the most
flattering testimonials of his success in describing the CHA-
RACTER of Persons from the position of the HAND, LEATHER-LINES,
out their mental and moral qualities, whether good or bad.—Ad-
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TOOTH BRUSH & PENETRATING HAIR BRUSHES.
The Tooth Brush has the important advantage of searching
thoroughly into the divisions of the Teeth, and is famous for the
hair not coming loose. An improved Clothes Brush, incapable
of injuring the finest nap. Penetrating Hair Brushes, with the
durable unbleached Russian bristles. Such Brushes, which act in
the most successful manner. Smyrna Sponges.—By means of
customers the luxury of a Genuine Smyrna Sponge. Only at
METCALFE, BINGLEY & CO'S Sole Establishment, 130A,
Oxford-street, one door from Holles-street.
Caution.—Beware of the words "From Metcalfe's," adopted by
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METCALFE'S ALKALINE TOOTH POWDER, 2s. per box.

MISS KIRBY, 23, Mortimer-street, Caven-
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EMULSION POMADE for RESTORING the HAIR, has
applied the following Agents:—Savory & Moore, High-street,
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Watford; Morris, 25, High-street, Kensington; Davies, Chemist,
Bridge-street, Chester; Hallows, 2, High-street, Jallington;
M'Dougal, 144, Regent-street; Swire, 14, Edgware-road; Tippet,
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OLDRIDGE'S BALM OF COLUMBIA,
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remedy produced for restoring the Hair and promoting the growth
of Whiskers and Mustaches, has received recently most distin-
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THE TEETH AND BREATH.
ROWLAND'S ODONTO, or PEARL DENTIFRICE,
composed of the choicest and most recherche
ingredients of the ORIENTAL HERBAL, and of inestimable
value in PRESERVING and BEAUTIFYING the TEETH,
STRENGTHENING the GUMS, and in rendering the BREATH
SWEET and PURE. Price 2s. 6d. per box.
CAUTION.—The words ROWLAND'S ODONTO are on the
label, and A. ROWLAND & SONS, 39, Hatton-garden, engraved
on the Government Stamp affixed on each box. Sold by them and
by Chemists and Perfumers.

VIOLETS.
H. BREIDENBACH, Distiller of Flowers
H. and Rau de Cologne to the Queen, has now in per-
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lasting odour and will not stain the handkerchief. Violet Po-
maded, Cold Cream of Violets, Violet Sachet Powder, and several
toilet preparations of the same flower equally fragrant.—107, N. New
Bond-street, London.

DINNEFORD'S PURE FLUORIDE MAGNESIA
has been for many years sanctioned by the most eminent
of the Medical Profession as an excellent remedy for Acidity,
Heartburn, Headache, Gout, and Indigestion. As a Mild Aperient
it is admirably adapted for delicate Females, particularly during
Pregnancy; and it prevents the Food of Infants from fermenting
during digestion. Combined with the ACQUILATED LEMON
SYRUP, it forms an Effervescent Aperient Draught, which is
highly agreeable and efficacious.—Prepared by DINNEFORD &
Co., Dispensing Chemists, and General Agents for the improved
Horse-Hair Gloves and Belts, 173, New Bond-street, London; and
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DR. DE JONGH'S
LIGHT-BROWN COD LIVER OIL.
Prescribed with entire confidence by the Faculty for its purity,
and superior, immediate, and regular efficacy.

EXTRACT FROM 'THE LANCET' JULY 29, 1854.
"In the preference of the Light Brown over the Pale Oil we fully
concur. We have carefully tested a specimen of the Light Brown
Cod Liver Oil prepared for medical use under the direction of Dr.
de Jongh, and obtained from the wholesale agents, Messrs. Ansar,
Harford & Co., 77, Strand. We find it to be genuine, and rich in
iodine and the elements of life."

Sold ONLY in bottles, capsealed and labelled with Dr. de Jongh's
Signature, WITHOUT WHICH NONE ARE GENUINE, by ANSAR,
HARFORD & CO., 77, STRAND, London. Dr. de Jongh's sole
Consignment; and sold in this country by respectable Chemists and
Half-pints (10 ounces), 2s. 6d.; Pints (20 ounces), 4s. 6d.;
Quarts (40 ounces), 9s. IMPERIAL MEASURE.

AUTHORS, STUDENTS, and Others, whose
occupations are sedentary, will derive the greatest benefit
from the use of KAYE'S WORMS' PILLS, which thoroughly
purify the blood, and promote the healthy action of the liver,
stomach, and bowels. Sold throughout the Empire, in 1/4d., 2s., 4s.,
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PRUDENCE.
How much pain, regret, and evil may be
avoided by timely forethought. If it be desirable to economise
money and time, is it not more important to economise
one's health?
The prudent man pays attention to the slightest derangement in
his physical organization. When he finds himself "out of order,"
he should resort to the world-famed remedy, PARR'S LIFE
PILLS, and thus the incipient malady will be checked.
One quarter of the globe the reputation of Parr's Life Pills is
fully established; and it is a fact, that no "household" would be
more familiar with the people than those of the invalid, who
speaks of health restored as the consequence of using Parr's Pills.
"Ask for Parr's Life Pills."
Sold by E. Edwards, 67, Saint Paul's Churchyard; Barclay &
Sons, Farringdon-street; and by a long list of respectable Chemists,
Hannay & Co. 63, and Sangar, 150, Oxford-street, London; and
by all respectable Chemists and Medicine Vendors in town and
country.
In bottles, price 1s. 1/4d., 2s. 6d., and in family packets 11s. each.
Directions with each box.

HOLLOWAY'S PILLS, anastomizing Remedy
for the CURS OF STOMACH COMPLAINTS.—Mr. Edward
Cook, of the Hon. East India Company's service, who had been in
India for twenty years, suffered from a complaint in his stomach
and other disorders occasioned by a long residence in a hot cli-
mate. He was reduced to a mere skeleton, his appetite bad, and
he appeared as if fast sinking into his grave. He had the best medical
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